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MUSICAL COURIER

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Revitalized Chicago Opera Plans 'Streamlined' Series

New Chorus, Selected in Auditions, to Embody Youth, Says Henry G. Weber, General Director—Popular Works to Be Given in New, Idiomatic English Versions

By MARGARET WALTERS

CHICAGO.—"Streamlined Grand Opera" is promised for patrons of the Chicago Opera next season, according to plans of Henry Weber, the new general director, who also serves as musical director of Chicago's principal radio station, WGN.

Furthermore, Mr. Weber plans to place the accent on youth and already has taken steps toward insuring the success of his plan, starting with the chorus and orchestra.

"Opera must sell youth," the young and energetic new impresario declared here. "It is self-evident now that opera could not continue under the old conditions and still appeal to the public. Young singers, dancers and players are wanted; we must translate into the work of producing opera the unbounded enthusiasm and spirt which is youth.

"In doing this we have broken with tradition. We cannot go back; we must go ahead, and that is what we plan to do here. There is nothing personal in

(*Continued on page* 19)

MEMBERS OF WGN STAFF AND THEIR FRIENDS ENTERTAINED recently at the Chicago home of Henry Weber, musical director of WGN and general director of the Chicago Opera, and his wife, Marion Claire. Among those present were, left to right: Giorgio Polacco, Lily Pons, Mr. Weber, Miss Claire, André Kostelanetz, Alice Tully, Rosa Raisa and Margaret Walters, of the staff of Musical Courier. Above, Mr. Weber on the podium.

Artists' Guild Defies Union Head and Threatens a "War"

Compromise Sought as A.F.M. Chief Charges AGMA Invades Its Territory — "Artists Must Join Union," He Says

A conflict in the musical world that threatens to assume major proportions has been launched by an ultimatum, from the new head of the American Federation of Musicians that all artists who wish to play with union musicians must join that organization. Opposed is the American Guild of Musical Artists, with its membership including many famous musicians, determined to fight this edict to the finish, including recourse to the courts.

After demanding that all instrumentalists no matter what their status, become members of the American Federation of Musicians by Sept. 2, James C. Petrillo, union president, in conferences with Lawrence Tibbett, president of the American Guild of Musical Artists, has submitted a "compromise" which already has been considered by the executive board of AGMA in two sessions.

The "compromise" recognizes AGMA as bargaining agents for artists, but maintains that in order to appear with orchestras in this country all instrumentalists must hold AFM cards.

May Affect Orchestras

If the Petrillo demands are not agreed to by AGMA, orchestras, with the exception of the Boston Symphony, will be barred, it was stated by the union chief, from engaging as soloists such artists as Kreisler, Heifetz, Spalding, Rachmaninoff, Iturbi and other instrumentalists under threat of losing their union affiliation. Petrillo, for 18 years Chicago's musical union head, announced that the Koussevitzky ensemble will not be permitted to broadcast or make recordings unless it becomes a union orchestra. Members of AGMA have been given until Sept. 2 to join the AFM.

Petrillo, it was learned, is not concerned with the activities of artists as solo performers, but only with their appearances with orchestras.

According to information reaching the Musical Courier, AGMA will carry the fight to the higher councils of the AF of L to which both AGMA and the AFM belong.

Mr. Tibbett and Henry Jaffe, attorney for AGMA, left by plane later for California to solicit the support of the Screen Actors Guild in the fight. It was reported leading solo instrumentalists have informed AGMA that under no circum-

(*Continued on page* 4)

London Seeks Aid For Orchestra As Skies Rain Death

Music Patrons Rally to Keep Philharmonic Intact — Tauber Conducts and Sings for Cause

By HUGH LIVERSIDGE

LONDON.—To all outward appearances, London, despite the war, is much the same as ever.

Amusements continue to do a brisk business. And this is quite right, particularly in the case of music, which has strong cultural claims for its existence. Our enjoyment of music is not a "fiddling while Rome burns" but making the most of every waking hour. "To live this day as if it were our last" now has a special significance.

Do not imagine that, because the self-supporting London Philharmonic Orchestra has had to ask for funds, music is languishing. You may recall that a certain eminent orchestra in even the U. S. A., paradise of the musically blessed, had to appeal for funds.

It is true that during the slack season music's tempo is slowed down considerably, but this happens every year and is merely a seasonal normalcy.

The London Symphony Orchestra is engaged for the Promenade Concerts, scheduled to mark Sir Henry Wood's "farewell."

That this historic series of concerts take place at all is due to th epublic-spirited enterprise of Keith Douglas and Sir Henry Wood.

Aid for Philharmonic

The London Philharmonic Orchestra has received aid from an unexpected source. Jack Hylton, dance band leader, has arranged a tour which will keep the orchestra busily engaged for a month.

Another unexpected benefactor has arisen in Emil Davies, chairman of the London County Council, who is employing the London Philharmonic at a concert of 2,000 people at the Central Hall, Westminster. This is an unprecedented step for the L.C.C., but surely a very worthy one.

L. P. O. Appeals

A musical manifesto presented by the London Philharmonic Orchestra at Queen's Hall to raise funds for its support drew a crowded house. Three famous conductors took part. Sir Adrian Boult conducted Elgar's Cockaigne Overture, Basil Cameron led Grieg's Piano Concerto with Eileen Joyce as soloist, and Dr. Malcolm Sargent, Sibelius' Symphony No. 2.

During the interval, one of our best known authors, J. B. Priestley, appealed for funds. He said: "Music as a free creation of the human mind is one of the things for which we are fighting."

(*Continued on page* 10)

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Berkshire Festival Draws Pilgrims To Musical Sessions at Tanglewood

By CYRUS W. DURGIN

STOCKBRIDGE, MASS.—The seventh annual Berkshire Festival began in the huge Music Shed on "Tanglewood" estate here Aug. 1. An audience of 5,800 heard Serge Koussevitzky conduct the Boston Symphony Orchestra in the first symphonies of Beethoven, Schumann and Sibelius.

The scene at "Tanglewood," which lies in both the towns of Lenox and Stockbridge was, as it always is on these occasions, a gala one. The Berkshire Festival audiences are cosmopolitan; all sections, practically, of the social scale are represented, and from all parts of the country.

The symphonies of Beethoven, Schumann and Sibelius were done with remarkable *élan* and finesse. As one has observed at other times, the Boston Symphony, re-assembled after an interval of a few months, performs with the skill and the sensitivity of its top form at Symphony Hall. Once again the fine acoustics of the Music Shed were a joy.

At the second concert, the following Saturday evening, Gregor Piatigorsky gave us his poetic interpretation of the part for solo cello in the Don Quixote of Richard Strauss. Mr. Koussevitzky otherwise conducted the Benvenuto Cellini Overture by Berlioz, Roy Harris' excellent Third Symphony (whose worth is more apparent at every hearing), Prelude to the Afternoon of a Faun by Debussy, and the second of Ravel's Daphnis and Chloe suites.

The first series of concerts was ended on the following Sunday afternoon, with Jesus Maria Sanroma again a notable soloist in Stravinsky's Capriccio for Orchestra With Piano Solo. Mozart's E flat Symphony (K 543) began the concert, and the Second Symphony of Brahms was closing piece.

Music Center Inaugurated

How important the Berkshire Festivals have become is evident in the fact that a third series of concerts has been added this summer, to include no less monumental a score than the B minor Mass of Bach. From year to year the Festival has progressed. Gift of "Tanglewood" to the Boston Symphony by Mrs. Gorham Brooks was followed by erection of the Music Shed, and subsequent various improvements to the property. This year has seen the flowering of an ideal which has for many years been cherished by Mr. Koussevitzky—the founding of a music school.

Amid fitting ceremonies, the Berkshire Music Center—as the school is called—was opened July 8. Mr. Koussevitzky is director, and the faculty includes such impressive names as Paul Hindemith, Aaron Copland, G. Wallace Woodworth, Stanley Chappel, Dr. Herbert Graf of the Metropolitan Opera. Lectures have been given by Roy Harris and Olin Downes.

The first summer's enrollment at the Music Center is 325 students, divided according to proficiency in two groups, the Institute and the Academy. A very few have been privileged to receive personal instruction from Mr. Koussevitzky. A chorus chosen from the student body and trained by Mr. Woodworth was to participate in Bach's Mass.

The second trio of concerts was devoted to a Beethoven-Tchaikovsky cycle, on Aug. 8, 10 and 11. Warm ovations were the rule, especially after the latter composer's Pathetique symphony on Saturday night. The three programs listed also the fourth symphonies of both composers, Tchaikovsky's fifth, Beethoven's sixth symphony, violin concerto (played by Albert Spalding) and Egmont and Coriolanus overtures.

The European war seems very, very far away when one stands on the "Tanglewood" lawn looking at the beautiful prospect south over Lake Mahkeenac to the southern Berkshire Hills beyond. Yet its existence occasioned a special concert on Aug. 16, when Mr. Koussevitzky, the orchestra, the Center students and invited artists and speakers presented a gala program to benefit the Allied Relief Fund.

DIRECTOR OF BERKSHIRE FESTIVAL

Serge Koussevitsky, and Rose Dirman at Tanglewood, Mass., where the soprano was attending the course in opera dramatics on a scholarship awarded to her. Miss Dirman was soloist in Verdi's Requiem on Aug. 7 at Great Barrington, Mass. On Aug. 9 she was heard in excerpts from Der Freischütz and Don Carlos under the direction of Herbert Graf, stage director of the Metropolitan, at the festival.

VIOLA SILVA,

mezzo-soprano, soloist in Bach's B minor Mass at Tanglewood.

Frank Mullen New NBC General Manager

Frank E. Mullen, vice-president of the Radio Corporation of America, has been elected vice-president and general manager of the National Broadcasting Company. He formerly served the NBC in various capacities and in 1939 was named vice-president in charge of advertising and publicity.

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The Publishers

LATE NEWS FLASHES

BRONISLAW HUBERMAN, violinist, who has been touring South Africa, will arrive in the United States in September to give master classes in Cincinnati.

* * *

The Paris Opéra is scheduled to reopen on Aug. 24 with Faust, states an Associated Press dispatch via Berlin. New managers, impresarios and theatre owners are coming to the fore, and an intensive "purge" of the Parisian entertainment world is urged by several newspapers.

According to the Associated Press dispatch the Paris Opera House will reopen with the German army of occupation as its patron. Sandbags have been removed and workers are preparing the structure. Already dancing classes are said to have been started. Louis Laley is said to be seeking orchestral musicians. Jacques Copeau, director of the Comédie-Française, is also preparing to reopen that theatre.

* * *

No effort will be made to eliminate German or Italian operas from the Chicago Opera Company's repertory, said Henry G. Weber, general director. "We should not consider doing an opera like Wagner's Die Meistersinger, which is highly nationalistic. . . . But generally music is a common meeting ground for all nationalities."

* * *

Protests arose when Dr. Sanchez Vallente, Buenos Aires Secretary of Finance, suggested shutting down the Teatro Colon as one economy measure to balance the city's budget. The annual costs of the opera theatre were placed at 2,500,000 pesos, the income only 1,000,000. The deficit, however, may be removed by a public subscription.

* * *

Mme. Marie Pons, mother of Lily Pons, left Lisbon on the Clipper for the United States on Aug. 14.

Union Chief Orders Artists to Join AFM

(*Continued from page* 3)

stances will they join the Petrillo organization.

It was also reported that AGMA will seek the support of other groups of the Associated Actors and Artists of America, but only lukewarm sympathy has come thus far from Actors Equity, one of these subdivisions.

Managers Withhold Comment

Although managers would not discuss the matter for publication, it was learned that they consider the AGMA-AFM fight as a matter of jurisdiction. When Joseph N. Weber was president of AFM he recognized the differentiation between "artists" and "musicians," but Petrillo has declared that when a person plays an instrument, he must hold an AFM card regardless of whether he plays in a restaurant or in the concert field.

One legal representative told the Musical Courier that AGMA has "assumed jurisdiction," and the A F of L was content to permit this "assumption" previously under the Weber regime. Since the AFM is concerned primarily with minimum salaries rather than maximums, no argument was anticipated.

AGMA "Not Closed Shop"

Managers of artists have had an agreement with AGMA since its organization that such artists either must be members of AGMA or receive its permission in order to secure concert engagements. AGMA has been regarded as a "guild" rather than a "closed shop" under such conditions, it was said.

To the report that AGMA might hereafter concern itself only with vocalists and permit AFM to act for instrumentalists, it was replied that AGMA has no such intention.

Not only are the concert engagements or artists under a hazard, but their appearances with radio ensembles also are a point at issue.

Golschmann Seeks U. S. Citizenship

ST. LOUIS, MO.—Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, has applied for his first American citizenship papers. In order to avoid technicalities Mr. Golschmann went to Canada and had the American Consul at Windsor cable the French Government to get his quota number. Immediately upon receiving the number, the Consul approved Golschmann's visa. The final papers will probably be obtained in St. Louis, where this fall the conductor will begin his tenth season with the St. Louis Orchestra. O. C.

St. Louis Grand Opera Season Off This Fall

ST. LOUIS, MO.—The St. Louis Grand Opera Association has voted to abandon its fall season scheduled for next October, due to uncertainties brought about by European conditions. It is announced that probably the spring season will be held as usual. O. C.

Elsa Flagstad Wed

Elsa Flagstad, daughter of Kirsten Flagstad, was married to Arthur Dusenbury, ranch owner, on Aug. 10 at Bozeman, Mont. Edwin McArthur, conductor and accompanist to Mme. Flagstad, gave the bride in marriage.

LATIN AMERICAN SEASON BRINGS NOVELTIES, DEBUTS

Buenos Aires Has Brilliant Series

By JORGE M. WHITE

BUENOS AIRES, ARGENTINA.—The two farewell concerts conducted by Arturo Toscanini with the NBC Orchestra at the Colon were memorable events. Toscanini opened his penultimate program with a tonally refined and truly classic reading of Cherubini's Overture to Anacreon followed by a rarely beautiful version of Beethoven's Pastoral Symphony.

The second part included two excerpts from the Seventh Symphony by the Argentine composer Alberto Williams, admirably interpreted by Toscanini who desired to share the applause with the composer present in a box. Subsequently came a brilliant performance of Smetana's Moldau, the concert finally ending with magnificent execution of the Prelude and the Love Death from 8ristan and Isolde and the Ride of the Valkyries, led in kindling fashion.

The final concert included a delightful performance of Rossini's Cenerentola Overture, done with irresistible *élan*, followed by Beethoven's Fifth Symphony, which revealed all its grandeur and content in Toscanini's illuminative reading. The Notturno and Scherzo from Midsummer Night's Dream by Mendelssohn were specially appreciated for the subtle delicacy of their execution. The program further listed Weber's Invitation to the Waltz and Moussorgsky-Ravel's Tableaux d'une Exposition. The latter tonal picture had a prodigious interpretation, with lovely coloring. The listeners felt the sweep and arresting power of the reading, and thunders of applause followed the last measures. Then a second and unexpected climax came with an unprogrammed performance of the prelude to Die Meistersinger offered as a tribute to the enthusiastic audience and marking the final hearing of this memorable symphonic festival.

Present in the auditorium were the members of the Colon Orchestra, who paid enthusiastic tribute to the guest players. The latter with their eminent conductor, were recalled for innumerable bows by the enormous audience.

D'Esposito Ballet Premiered

The Colon Opera season has continued with general success. Donizetti's light Elisir d'amore, was given for the reappearance of Salvatore Baccaloni, who achieved a personal triumph with his delineation of jolly Doctor Dalcamara. Isabel Marengo as Adina projected limpid tones and shared the applause with Bruno Landi's efficient Nemorino. The latter part was subsequently performed by Tito Schipa, who has been lately engaged, and who scored his usual success with his beautiful singing of the popular Una Furtiva Lagrima. The orchestra was under the baton of Ferrucio Calusio, who gave a graceful reading of the score.

The same performance included the premiere of the ballet Cuento de Abril (April's Story), with music and plot by the Argentine composer Arnaldo d'Esposito. This was inspired by a Spanish poem by Ramon del Valle Inclán.

The spectacle takes place in mediaeval Provence, with its romantic castles and gardens and lyric troubadours who sing their love poems to beautiful Princesses, —an ideal epoch for a ballet story. Maestro D'Esposito has written a highly meritorious score, displaying structural ability and methods of instrumental combination, even if several influences have been remarked.

On the stage, Mme. Wallmann's choreography exhibited once more her keen art in combining decorative groups, though at times there were strong resemblances with her former presentations. The leading dancers, Lida Martinoli, Yarek Shabelvsky and Michel Borovski, gave a brilliant account of themselves. The production had a strikingly beautiful scenic set and colorful costumes designed by Hector Basaldua.

Sayao As Violetta

Bidú Sayao made her first seasonal appearance in the role of Violetta, presenting a delicate portrayal of the Verdian heroine and singing with artistic handling of her beautiful voice. Bruno Landi gave a vocally fluent performance of Alfredo, and Armando Borgiolli was a dramatically impressive elder Germont. The performance was enhanced by attractive scenery and the ballet contribution of the third act, with Franco Ghione as orchestral leader.

Kiepura Sings Des Grieux

A Gala Night in commemoration of Argentine Independence was given on July 9, with the usual attendance of the Government members and a brilliant audience.

Following an execution of the National Anthem, magnificently sung by the chorus, Massenet's Manon was performed with Miss Sayao in the name part and Jan Kiepura reappearing after an absence of eleven years in the role of Des Grieux. Both artists created an ideal

(*Continued on page 9*)

MARJORIE LAWRENCE

sails on the SS. Uruguay for South America. She will appear at the Teatro Colon, Buenos Aires, as leading Wagnerian soprano and will also sing Salome and Alceste.

SIMON BARER ARRIVES IN RIO DE JANEIRO

for a concert tour in South America. The Russian pianist (second from right) is seen with a representative of the Correio Da Noite, Brazilian newspaper (left); Silvio Piergili, director of the Teatro Municipal; and M. Vipmans, director of Conciertos Vipmans, South American management firm (right).

Stokowski and Youth Orchestra Feted in Rio Debut

RIO DE JANEIRO.—Although their boat, the liner Uruguay was late in arriving here, Leopold Stokowski and his All-American Youth Orchestra managed to reach the municipal opera house in time for their concert on Aug. 8. The ensemble were taken ashore at quarantine in launches and when 9 o'clock arrived were all in place. A capacity audience gave thunderous applause to conductor and his young players in a program which included Debussy's Afternoon of a Faun and Clair de Lune and excerpts from Wagner's Tristan and Isolde.

N. T.

Weede Flies to South America for Opera Engagements

Robert Weede, Metropolitan Opera baritone, flew to Rio de Janeiro on Aug. 13 to make his debut at the Teatro Municipal there in Rigoletto. He subsequently appears in Aida, Carmen, Traviata and Pagliacci. Mr. Weede who also sings at Sao Paulo, will return by plane in time for his first engagement on Oct. 18 with the San Francisco Opera Company in Boheme. Later he appears there in The Masked Ball, Aida and Girl of the Golden West.

This summer the Baltimore baritone gave ten performances at the Cincinnati Zoo and sang Escamillo in Carmen at Robin Hood Dell, Philadelphia.

Stravinsky Stirs Mexican Throngs

By V. C. MILLAN

MEXICO CITY. — A record-breaking crowd completely filled Mexico's enormous Palace of Fine Arts on the evening of July 26 when Igor Stravinsky made a sensational appearance here as guest conductor of the Mexican Symphonic Orchestra. A goodly sprinkling of foreigners, for the tourist season is at its height, gave a cosmopolitan note to the audience that received Stravinsky with one of the most spontaneously enthusiastic tributes ever accorded a guest conductor.

It was a gala evening. Nowhere in the world has Stravinsky's music awakened a more responsive chord than in the heart of Mexico's small but intelligent music-loving audience. There was expectancy and gay, festive tension in the faces of those who had bought their tickets weeks in advance as well as keen disappointment on the part of others who were confronted with a Standing Room Only sign at the last moment. Extra seats were hastily marshalled into the emergency until the center aisles were filled, but even this could not accommodate the overflow. When Stravinsky appeared on the stage, the audience rose to its feet in an ovation that lasted for many minutes.

Opening Concert

The program opened with a spirited, sensitively drawn interpretation of Cherubini's Anacreon overture, which was followed by Tchaikovsky's Second Symphony, performed for the first time in Mexico. Music-lovers everywhere have reason to be indebted to Stravinsky, who has rescued this all too neglected work from an unjust oblivion, particularly in view of the fact that its brilliant fourth movement, *allegro vivace*, can be

(*Continued on page 26*)

FRANCO GHIONE

is conducting at the Teatro Colon in Buenos Aires, where he is engaged as chief director of the Italian opera repertoire while on leave as conductor of the Detroit Symphony. Among the operas he led this season were Falstaff, Mefistofele, Chenier, Turandot, Boheme, Traviata and Cavalleria Rusticana (for the 50th anniversary of the opera). Mr. Ghione went to Rio de Janeiro on Aug. 12 to conduct opera at the Municipal Theatre until the end of the month.

Cincinnati Keeps Summer Opera Beacon Brilliantly Alight in U. S.

By MARIE DICKORÉ

GIOVANNI MARTINELLI
in the title role of Otello.

De Bellis Photo
BRUNA CASTAGNA

JAMES MELTON
portrayed Des Grieux and Alfredo.
sang Carmen and Delilah.

CINCINNATI, O.—The matchless artistry of Martinelli made the production of Verdi's Otello by the Cincinnati Summer Opera Company a memorable one. Perfect in every detail, the great tenor dominated the stage and aroused the audience to the wildest pitch of enthusiasm. In spite of the long spell of heat here, Martinelli did not spare himself and gave the greatest performance we have ever seen at the summer opera.

Rose Tentoni was a lovely Desdemona and her personal charm and vocal artistry provided us with a poignant interpretation of this tragic role. Giuseppe Cavadore was cast as Cassio and, with his usual flair and fine tenor, made the most of this role. It was to be regretted that Angelo Pilotto was so unsure of his role as Iago that he did not leave the vicinity of the prompt box for long, hence the subtleties so necessary to this role were conspicuous by their absence. Lighting, staging and costuming are improved over those of past seasons. Helen Beatty sang Emilia; Lorenzo Alvari sang Lodovico; Luigi De Cesare sang Rodrigo, and Wilfred Engelman doubled as Montano and a herald. Fausto Cleva conducted.

Elisabeth Rethberg was the superb Elsa and Elisabeth in other performances. Rose Bampton was also heard as Leonora and Aida, James Melton was a mellifluous Des Grieux and Alfredo. Bruna Castagna's Delilah was a notable impersonation, and Martinelli's a superb Samson. Mme. Castagna was also heard as Carmen, with Robert Weede as a sonorous Toreador. Jan Peerce and Joseph Bentonelli shared the performances of the Duke in Rigoletto, Weede was a stirring Jester, while Lucille Meusel brought agile voice to Gilda. Faust enlisted Vivian Della Cheisa as a charming Marguerite and Raoul Jobin, Canadian tenor, authentic in the title role. Carolina Segrera, soprano, made an asupicious American debut as Tosca, with Armand Tokatyan as a resonant Cavaradossi.

Carlo Morelli sang Di Luna in Trovatore sonorously.

Susanne Fisher was an effective Manon.

Honorary Degrees Conferred at Conservatory Graduation

The honorary degree, Doctor of Music, was bestowed upon Chalmers Clifton of New York for his services in behalf of American composers, at the June commencement of the Cincinnati Conservatory of Music and at the July commencement this honor was conferred upon Dr. John Warren Erb of New York University, Lafayette College, and chairman of orchestra and chamber music of the National Federation of Music Clubs. Dr. Edgar Stillman Kelley presented these candidates and the degree was conferred by Miss Bertha Baur, president emeritus of the school. Dr. John A. Hoffmann, director of the school, presented the following students for the master and bachelor degrees conferred by Philip Wyman, president, and John J. Rowe, vice-president:

Miriam P. Gelvin, Maxwell R. Lepper, Daisy McComic, Mary C. Risinger, Wilbur H. Rowand, Robert P. Sheldon, Julia M. Sloan, Jesse B. Walker, Virginia Wary, Valda M. Wilkerson, William T. Woodward, Betty Carr, Nyit-Wan Chong, Donna M. Gaddis, Harry J. Kanady, Doris Miller, Clara Sole, Edna L. Thrasher, Jack Trauger, Lucinda K. Travis, Velma R. Tucker, Cecil D. Wallace, Mary E. Wilkerson, Ward T. Zerkle, George W. Dickieson, Harold W. Greig, Kathryn Reece Haun, Charles H. Jones, Loretto W. Leonard, Tilden Wells, Francis Barnard, Meta M. Harris, Winnefred V. Hill, Arthur McHoul, Donald A. McKibben, Eleanore L. Thomasson.

The Norwood Music Club, Mrs. J. A. Scott, president, entertained its membership and guests at the annual luncheon with a delightful and jolly program of impersonations of great stage and concert artists.

Martha Seifrid was elected president of the Conservatory of Music Alumni Association.

The June Festival Association presented its third festival of Negro music in Eden Park with Dr. Clarence Cameron White conducting a chorus of 300 voices. Solo parts were sung by Gladys Tatum, William Gee and Harry Bristol.

Clovernook for the Blind enjoyed a special concert by the Cincinnati WPA Symphonic Orchestra.

Williams Opera in U. S. Premiere

The American premiere of Vaughan Williams' one-act opera Riders to the Sea was given by the Conservatory of Music Opera Department under the direction of Hubert Kockritz with a cast including Maxine Fisher, Dorothy Foster, Lillian Evans Adams, Thomas Matthews and Mary Hartwell.

At the homecoming convention of Mu Phi Epsilon, national music sorority founded in Cincinnati 27 years ago, Mrs. Elizabeth Ayres Kidd, Chicago, authority on ancient music and primitive musical instruments, played on a Greek *kithera*, believed to the the only one made in modern times following descriptions in the works of Plato and other ancient Greek writers. She also displayed virtuosity on an ancient *anklung* from Java, favorite instrument of the camphor hunters, a *ravanastron*, an Egyptian *rebec* and a tribal Celibes Island flute.

VIVIAN DELLA CHIESA and RAOUL JOBIN
resting during a recent rehearsal of Faust in which they sang the leading roles with the Cincinnati Summer Opera.

ELISABETH RETHBERG,
heard as Elsa and Elisabeth

JAN PEERCE
who sang the Duke.

Photo by Mitchell
ROSE BAMPTON
sang Leonora in Trovatore.

California Is Summer Mecca For Notables of Music

Hollywood Bowl Programs Provide Brilliant Fare—Lotte Lehmann and Bruno Walter Aid Red Cross with Outdoor Lieder Recital

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

The largest Hollywood Bowl audience so far this season, estimated at 23,000 persons, crowded into the huge amphitheater July 23 to hear Paul Robeson, Negro baritone, sing Ballad for Americans and Old Man River and an interesting orchestra program admirably conducted by David Broekman. The latter controlled his orchestra with surety and skill, realizing his interpretations with quiet force and dignity. He began with a fine reading of the Bach D minor Toccata and Fugue in a new and opulent orchestral dress by Lucien Cailliet and a splendidly balanced version of Respighi's Pines of Rome. Highlight of the program was Still's Afro-American Symphony, redolent of primitive emotional sentiment which the conductor adroitly restrained from sentimentality.

The Ballad for Americans scored a hit with the auditors and won applause for the composer, Earl Robinson, who appeared on the stage for bows. A group of singers from the Hall Johnson Choir participated in the Ballad and in Old Man River. Robeson also offered a group of Spirituals and encores in Russian and English.

British Artists Appear

The contrasting fifth symphonies of Schubert and Tchaikovsky were selected by John Barbirolli for his final Bowl appearance on July 19, the former expressed with graceful lyricism, the latter with polished fluency. Weinberger's variations and fugue on Under the Spreading Chestnut Tree received its first Bowl hearing, and was delightfully played, with full scope for its intrinsic jollity. For overture was Rossini's hackneyed Semiramide.

Ethel Bartlett and Rae Robertson's unified duo-piano artistry won unqualified approval as they appeared as Hollywood Bowl soloists on July 25, with the first hearing here of the Liszt-Pattison Concerto Pathetique, and familiar two-piano items by Arensky, Granados and Lecuona. Albert Coates contributed a spiritually uplifting reading of the Franck Symphony, and displayed the orchestra's string section to advantage in Elgar's Introduction and Allegro.

First Ballet Night

Nijinska's choreography to the popular Ravel Bolero was the magnet attracting a capacity Bowl audience July 30 for the first ballet night of the season. Irenea Chaves was the sinuous temptress with David Tihmar and Rudolph Andrian affording capable support against a colorful background of cafe habitués. Etude, to a composite of Bach selections, included some effective groupings and was attractively costumed in grey and red, but was overlong to sustain interest. Of classically poetic motive was a dance expression of the Chopin E minor Concerto, with Edmond Horn proving an excellent piano solo executant. In both these ballets, Sid Charisse was outstanding in grace and charm, with other solo parts skillfully executed by Natalie Conlon, Jan Barlow, Marilyn and William Hightower, Betty Tallchief, Donna Lasky and Constance Cavendish.

Pons and Kostelanetz Score

The Bowl was again filled to capacity for the appearance of Lily Pons and her conductor-husband, André Kostelanetz, on Aug. 1. The tiny diva won an ovation after each of her groups and at the end, as only three encores had been prepared, the first encore had to be repeated as the fourth. She was in excellent voice, contributing some of her finest singing in the Bowl, and soaring easily to an F *in alt* which manifestly thrilled the auditors.

The tender Message of Love from Gounod's Mireille was followed by the Bishop-La Forge Echo Song with mirror passages for voice and flute, the latter exquisitey played by Anthony Linden. Then came the birdlike Song of the Nightingale by Saint-Saëns and a beautiful performance of Rossini's Una voce poce fa, with a notable climax in the Mad scene from Lucia. Besides plastic accompaniments to the soloist, Kostelanetz gave musicianly readings of the Weber overture to Der Freischütz, Debussy's Afternoon of a Faun and the concert suite from Stravinsky's Firebird, achieving ably controlled freedom of expression.

Walter Conducts

Bruno Walter's masterful baton inspired the orchestra to its maximum exertions in the two symphonic Bowl concerts on July 26 and Aug. 2, with both programs predominantly romantic in character. The first began with an imaginative reading of Weber's overture to Oberon and an authoritative performance of the Mozart E flat Symphony (K. 543), with contrast adroitly developed in two Wagnerian excerpts, the Funeral March from Götterdämmerung and the Prelude to Act I of Lohengrin, culminating dramatically with the Brahms First Symphony.

Dash and verve alternated with sentiment in the Berlioz overture to Benevenuto Cellini to open the second program. D'Indy's Istar variations were expounded with admirable clarity, and the Sibelius legend, The Swan of Tuonela, was of haunting delicacy, with virtuosity emphasized in the Dukas scherzo, The Sorcerer's Apprentice. The Tchaikovsky Fourth Symphony was taken at an extremely rapid pace, the resultant brilliance not compensating for loss of typically Slavic expressiveness.

(*Continued on page 22*)

GRACE MOORE and ITALO MONTEMEZZI,
Italian composer, at his home in California discussing the American soprano's forthcoming debut as Fiora, in his opera L'Amore dei Tre Re, which he will conduct personally with the Chicago Opera Company in November.

Melchior Returns from Tour of Hawaii

Now vacationing in British Columbia, Lauritz Melchior, heroic tenor of the Metropolitan Opera, has returned from a tour of the Hawaiian Islands during which he was obliged to add two concerts to his schedule. Mr. Melchior appeared on July 24 and 30 in Honolulu and then sang in Maui on Aug. 1 and in Kauai on Aug. 3. He flew to Honolulu following his Hollywood Bowl concert and then returned to appear on Aug. 13 at the San Francisco Golden Gate Exposition.

Mr. Melchior remains in British Columbia through September and in October begins his fifteenth American season. In November he rejoins the Metropolitan.

(Left)
LOTTE LEHMANN,
soprano of the Metropolitan Opera in Santa Barbara, Calif., where she has been spending the summer. Mme. Lehmann starts her season in October with appearances with the San Francisco Opera Company. She then will concertize on the West Coast and return to New York at the end of November for the opening of the Metropolitan Opera season.

(Right)
THE MELCHIOR FAMILY VACATIONS IN CALIFORNIA.
Feasting in a sylvan glade are, left to right: Kleinchen, better known as Mrs. Melchior, Lauritz and Mrs. Melchior's mother.

Lewisohn Stadium Season Ends with Array of Noted Soloists

The Stadium concerts for 1940 closed on Aug. 14 with a Sibelius program which included the Violin Concerto, performed by Efrem Zimbalist, the First Symphony, the symphonic fantasy Pohjola's Daughter, and the tone poem Finlandia. Before the concert an American flag was presented by the Bronx County Chapter No. 23 of the Disabled American Veterans of the World War to the Stadium Concerts, Inc., represented by Mrs. Charles Guggenheimer and Mayor La Guardia, as a token of appreciation of their efforts in making these concerts possible. The Mayor in a brief speech accepted the flag and passed it to Mrs. Guggenheimer, who called for The Star-Spangled Banner, which was sung with unusual enthusiasm by the 18,000 persons present.

Mr. Zimbalist gave a satisfying performance of the concerto, his accustomed musicality and insight into the content of the work being in evidence. He was forced to play an encore, the Romance in G major of Beethoven, with orchestral accompaniment. The orchestra gave good support to the soloist if not outstanding for sensitivity. The Symphony and Finlandia were given with more vigor by the orchestra and Mr. Smallens, and received warm applause. As is usual, the orchestra said its farewell by the playing of Auld Lang Syne.

Hofmann Draws Large Audience

Josef Hofmann's pianistic art and personal popularity on Aug. 5 drew between 16,000 and 17,000 listeners, who were regaled with that keyboard hero's noble and feeling interpretation of Beethoven's Emperor Concerto.

Hofmann's musical, mental and virtuosic gifts are matters which the public and the critics take for granted these days, except to marvel that the passing of the years seems to take no toll of the master's eminent qualities. His fancy and the skill of his fingers remain fresh and compelling, and above all there is the aura of magnificent authority.

No wonder the auditors stormed enthusiastically for encores, and generously Hofmann contributed Chopin's Military Polonaise and Minute Valse, Mendelssohn's E minor Scherzo and Rubinstein's Melody in F performed with virtuosity.

Hans Wilhelm Steinberg was the conductor and not only gave fine and full support in the epic concerto, but also furnished warm-blooded, euphonious versions of Tschaikovsky's Romeo and Juliet and the same composer's fourth symphony, splendidly toned and vitally played by the orchestra.

Photo by Larry Gordon

ROSE PAULY, GEORGE CZAPLICKI and ALEXANDER SMALLENS

during the recent performance of Carmen at the Lewisohn Stadium, New York, at which Mme. Pauly made her first New York appearance in the title role. Mr. Smallens, left, conducted and Mr. Czaplicki, of the Chicago Opera, sang Escamillo.

Freccia in Seasonal Debut

The Aug. 7 program opened with Cherubini's Anacreon overture and closed with the introduction to Rossini's William Tell. In between these were Beethoven's No. 5 symphony, Strauss' poem, Till Eulenspiegel, and excerpts from Mendelssohn's Midsummer Night's Dream music. Massimo Freccia last of the numerous podium occupants this summer, made his seasonal debut and gave exemplary readings of this list. Objection might be made to the delineation of the first movement of the Beethoven score which was taken at too fast a pace at times but Freccia held his forces under control throughout and communicated his enthusiasm and imagination to the players.

Elman Hailed by 16,000

Mischa Elman was the soloist as the final week opened on Aug. 8 with Massimo Freccia again on the podium. An audience estimated at 16,000 hailed the violinistic virtuoso who gave a brilliant and tonally opulent reading of Tchaikovsky's concerto. In the opening *allegro* Elman adopted a rhapsodic style which resulted in liberties in the matter of tempi. But the charming middle section and expressively read finale, with notable double-stopping, found him attaining such heights of brilliant virtuosity that no less than four encores had to be given (with Richard Wilens at the piano) and the applause ceased only when the lights were dimmed. The encores included Kreisler's arrangement of a Mendelssohn Song Without Words, Cesar Espejo's Gipsy Melodies (with the vaunted Elman tone of lusciousness to the fore), the Schubert-Wilhelmj Ave Maria and the dazzling Dinicu-Heifetz Hora Staccato.

(*Continued on page 25*)

Gilbert and Sullivan Sung at Watergate

Daltry Opera Company Heard in Washington Performances

WASHINGTON, D. C.—A more perfect evening could not have been desired for the first performance of the Daltry Opera Company when they presented The Pirates of Penzance at the Watergate on Aug. 4. The entire National Symphony Orchestra, conducted by Joseph Daltry, was seated on a separate barge in front of that which held the actors. The cast, youthful and enthusiastic, managed to put so much vigor into their performance that they made the Gilbert and Sullivan work a complete success from beginning to end.

Frank Kierman's tongue-twisting and terpsichorean version of "Major General Stanley" stole the show. Karlton Bentley as the unfortunate victim of a leap-year birthday, was a huge success. The female members of the cast contributed excellently and the chorus was extremely colorful and comical. The production of H. M. S. Pinafore and Trial by Jury on Aug. 7 lived up to the standard set earlier in the week and introduced a new and excellent voice—that of Derna De Panphilis. As the Plaintiff in the latter mentioned, the latter displayed superb vocal technic. Leonard Stocker, appearing in both production that evening, first as Captain Corcoran and later as the Counsel for the Defense, was extremely versatile and clever. Frank Kierman as Sir Joseph Porter, K. C. B., was his customary fascinating fascinating self. Several of the selections were recalled a number of times and genuine enthusiastic applause greeted all performances.

G. E.

Music to Honor Anniversary of "Leatherstocking" Creator

Two concerts will be given at Cooperstown, N. Y., in connection with the James Fenimore Cooper Sesquicentennial Celebration in August. The first program, Aug. 2, was presented in the ballroom of the Otesaga Hotel by Leopold Mannes, pianist, and the Maverick String Quartet.

Ralph Kirkpatrick, harpsichordist, and the Kirkpatrick Ensemble give a recital of 18th Century music on Aug. 30.

Cadman at Peterborough Colony Preparing New Composition

Charles Wakefield Cadman, American composer, is summering at the MacDowell Colony, Peterborough, N. H., and writing a new score for piano and orchestra on another native subject. He expects to return to his Southern California home early next month.

Mr. Cadman's American Suite for String was given two hearings this summer at the Lewisohn Stadium with Edwin McArthur conducting the New York Philharmonic-Symphony Society. A week later Philip James conducted it over WOR. It probably will be included in the repertoire of high school orchestras this season since the three movements are based on American folksongs.

Eric T. Clarke Joins Staff of Metropolitan Opera

Eric T. Clarke will join the Metropolitan Opera managerial staff, as Administrative Secretary, George A. Sloan, chairman of the Metropolitan Opera Executive Committee, announces. In order to accept this appointment, Mr. Clarke has resigned as director of the Arts Program Association of American Colleges, of New York. Previous to holding that position, he was a member of the visiting committee of the division of music at Harvard University; and was also visiting lecturer at Bard College, Columbia University. He had been a director of the Eastman Theatre, University of Rochester; and managing director of National Music League, Inc., of New York.

Marks Levine on Furlough, Engles Assumes Duties

Because of illness Marks Levine, manager of the Concert Division of NBC Artists Service, has been granted a three months' leave of absence. During that period his duties will be assumed by George Engles, Vice President of the National Broadcasting Company in charge of Artists Service.

Presidential Nominee Hears Colorado Opera

Bartered Bride Ends 3 Weeks' Run—Lhevinnes in Recital

DENVER, COLO.—Josef and Rosina Lhevinne, who have just finished their fourth annual master class at the Lamont School of Music, gave one of their inimitable joint recitals at the Broadway Theatre. The large and demonstrative audience enjoyed it to the utmost and demanded and graciously received many encores, among them a dazzling performance of the Shulz-Evler arrangement of The Blue Danube. The artist-couple played two highly interesting groups of duos, while Mr. Lhevinne contributed a Chopin group and the Paganini-Brahms variations, exhibiting all the glories of his virtuosity and impeccable musicianship.

The ninth annual Central City play festival closed on July 27 with a performance of Smetana's comic opera The Bartered Bride, presentations of which had run consecutively since July 6, directed and produced by Frank St. Leger and staged by Felix Brentano.

Historic Central City opera house, a relic of the gold-rush days on Colorado, was crowded with visiting tourists from all sections of the country at every performance, presidential nominee Willkie and Governor Carr of Colorado being among the interested spectators.

The opera had been specially pruned for the occasion with a new and original version in English, the book by Felix Brentano and the lyrics by Marion Farquhar. The uniformly excellent cast included such well-known artists as Josephine Antoine, John Carter, Norman Cordon, Louis d'Angelo, Philip Duey, Helen Olheim, George Rasely and Thelma Votipka.

G. S.

Helen Traubel
DRAMATIC SOPRANO
METROPOLITAN OPERA ASSOCIATION
"For vocal opulence, purity and evenness throughout a wide range, Miss Traubel has no equal among her compatriots. . . . From the lowest to the highest note there is not one tone casting a blight on the excellence of the whole."
—Alice Eversman, Washington Star, Aug. 12, 1940
Exclusive Management: Evans & Salter 113 West 57th St., N. Y.
Division: Columbia Concerts Corporation of Columbia Broadcasting System

Final Stadium Programs of Ballet Theatre And East Indian Dances Seen in N. Y.

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

The third and final pair of concerts, given by the Ballet Theatre at the Lewisohn Stadium on Aug. 1 and 2, introduced two new artists—Tilly Losch as guest in the world premiere of Anthony Tudor's Goya Pastoral, and Nana Gollner in Giselle. Although Miss Gollner was scheduled to appear during the winter season, an injured leg prevented her dancing, and this was the first time she actually appeared with the Ballet Theatre before a New York audience.

Since just the second act of Giselle was given, it is difficult to discuss Miss Gollner's dramatic qualities, as the true test comes in the portrayal of the first act in contrast to the unreality of the second. However, Miss Gollner gave evidence of a fine technical facility and a certain softness, both of which are so necessary to this ethereal role. Nina Stroganova has firmly established herself as a most dependable and brilliant ballerina, and her Queen of the Wilis was no exception. Anton Dolin's Count Albrecht was vivid and dramatically stirring. David Nillo, Donald Saddler, Nora Kaye and Alicia Alonso all handled their roles with finesse and understanding.

Nothing can be said against the beauty of the performance, but this writer, for one, does not approve of taking the second act of what has come to be known as one of the greatest dramatic ballets, and passing it off as a filler to round out a program. It is too great a work in its entirety to break up as a matter of convenience.

Goya Pastoral Premiered

Goya Pastoral is woven around the story of a foolish Marchesa who tries to purchase the favors of a young man with gold. He, in turn, spends the gold on a beautiful but poor young maiden. Humorous situations occur as the dancers wind in and out in the style associated with the ballet type of Spanish dancing. Lucia Chase was exceedingly well cast as the Marchesa. Hugh Laing, Eugene Loring and Anthony Tudor were excellent, respectively, as the Young Man, His Excellency The Ass, and a Nobleman. Tilly Losch was passably effective as the poor young maiden.

Antony Tudor probably did as well as he could with the stringy Granados music scored by Harold Byrns, and the Nicholas de Molas libretto. The scenery and costumes, also by de Malos, are extremely meritorious. Less meritorious, however, was the work as an entity. There are many tableaux during the course of events that are immortal on canvas, but that is not enough for a successful ballet. Why not leave the Spanish dance for the specialists?

Peter and The Wolf and Italian Suite, both repeated by request, completed the program. On the second evening, The Blue Bird was given in place of Italian Suite. This was the first appearance of Anton Dolin and Karen Conrad in the Tchaikovsky-Petipa Grand Pas de Deux. Needless to say, the success was tremendous. For anyone acquainted with the dance and these particular dancers, it does not take much stretch of the imagination to visualize the amazing results. As in previous Stadium performances, Alexander Smallens and the New York Philharmonic Orchestra furnished the music.

St. Denis and LaMeri in Joint Program

If the activities of The School of Natya are any indication, East Indian culture has obviously taken root in American soil. In addition to the bi-monthly studio reunions, on Aug. 7, in the air-cooled Y.M.H.A. Auditorium, New York, Ruth St. Denis and La Meri performed the dances as they should be, with all the authenticity of the Far East, while Miss St. Denis, in her own words, "did what she darn pleased." And, as she explained to the large audience in an introductory talk, the dances she had created many years ago, and was doing that night, were her own romantic interpretations of the eastern countries.

Le Meri's numbers included Alarippu (Archaic invocational dance of South India), Marwari-Kathak (North India), Mayura Nrtya Hindu Peacock Dance), Srimpi (Javanese Court Dance), and Lasyanatana (Modern Hindu Dance). Miss St. Denis responded with her Incense Dance, Green Nautch, The Peacock, Srimpi, and Black and Gold Sari.

The contrasts were startling. We owe a deep debt of gratitude to Miss St. Denis for having aroused our curiosity over a period of years in this distant, fascinating world, and to La Meri for her untiring efforts in satisfying our curiosity.

Alexander Alexay played the piano accompaniments for Ruth St. Denis, while La Meri used reproductions of authentic music. The hall was filled to capacity, which speaks well for an indoor summer concert. The next evening announced for the same auditorium was a program of Spanish dances by La Meri on Aug. 21.

MARGARET SEVERN,
American prima ballerina, who will have an extensive concert tour during the coming season in a program of her notable mask dances.

Buenos Aires Opera Presents New Ballets

(Continud from page 5)

youthful portrayal of their roles, Miss Sayao's stage presence adapting itself admirably to the part and making every measure of her music a telling tonal contribution. Kiepura's vocal powers were especially in evidence in the dramatic scene of the third act, which he sang with exceptional warmth. Felipe Romito was a convincing Lescaut and Jorge Danton, a promising debutant, was a vocally eloquent elder Des Grieux. Albert Wolff's orchestral version followed the best French tradition, bringing out all the grace, beauty and dramatic force in the Massenet opus.

Cavalleria's 50th Year Celebrated

The fiftieth anniversary of Mascagni's Cavalleria Rusticana was commemorated at the Colon with a brilliant performance of the popular opera under the baton of Franco Ghione, who offered his best reading so far this season.

Zinka Milanov presented a dramatically impressive delineation of Santuzza, displaying opulent tonal beauty or smoothness of delivery when it was required. Galliano Massini as Turridu put ardor into his vocalism and acting. Armando Borgiolli kept in the traditional picture and character of Alfio, Emma Brizzio was a vocally fluent and histrionically effective Lola, and Sofia Mendoza was the Mamma Lucia. The chorus gave a magnificent performance, moving the audience to prolonged applause after their singing of the Easter music.

The Mascagni work was followed by the premiere of the ballet Panambi, announced as a "choreographic legend," by Felix L. Errico, with music by the Argentine composer Alberto Ginastera.

Ginastera is one of the youngest Argentine composers of the day, born in 1916. His brief and brilliant career already offers a considerable record of productions, and he has received many prizes and distinctions.

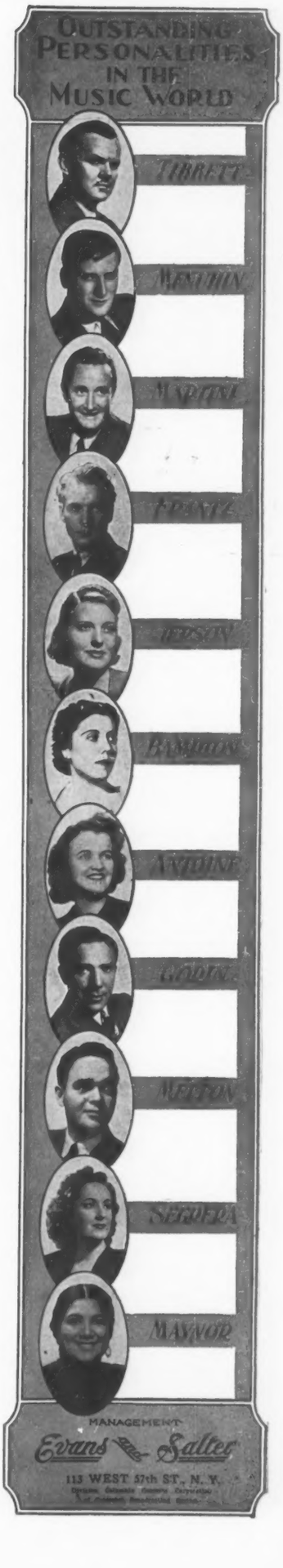
The current novelty is a legend of Indian ambient in the exotic atmosphere of the mysterious forests which bordered the High Parana River. Ginastera has sought several authentic South American rhythms of the pre-conquest period and employed Indian scales combined with the latest procedures of modern technic.

Mme. Wallmann has succeeded in the exceptionally difficult task (for a foreign artist) of creating a choreography for this kind of music, her mass pictures being gratifying achievements.

Ballet Russe Applauded

The Ballet Russe de Monte Carlo offered its first Buenos Aires season at the Politeama Theatre, scoring an overwhelming success. Never since the times of the Diaghileff Company, and more recently in Anna Pavlova's visits, had the Argentine capital witnessed such varied and magnificent display of terpsichorean art.

Twenty-nine performances offered in three weeks were the outstanding achievement of M. Massine's troupe, in which the technical perfection, refined artistry and admirable discipline of all its members contributed to make them memorable. As all of the works seen here had already been presented in New York, extensive comment is superfluous.



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Music Aids in England's Effort

(Continued from page 3)

It is to be hoped that no one of his many listeners will forget that music is a vital part of any nation's life, particularly so in times of stress.

Tauber in Novel Role

Tenor Tauber gave a concert in aid of the Philharmonic Orchestra, in which he was "Bosun Tite, Midshipmite and the Mate of the Nancy Brig." He conducted and sang works composed by himself, thereby revealed in a triple role of conductor, singer and composer. This agile contortionist feat was assisted by Joan Hammond, soprano, who vocalized with her usual skill. The London Philharmonic Orchestra responded with great alacrity and, doubtless, all the more so as it appreciated the arresting vaudeville turn staged on its behalf.

Rivalry on Trafalgar Square

Another piece of news has caused quite a stir. A Guards Military Band is to play in Trafalgar Square between 12:30 and 2 p.m. It will be recalled that the select Myra Hess concerts take place at the National Gallery, also in Trafalgar Square, between 1 and 2 p.m. So we may yet look forward (?) to hearing a Mozart quartet to an obbligato accompaniment of Rule Britannia, or similar martial strain.

The military band music is described as of a "spirited" character. I am not quite sure what "spirited" means in this case, but it sounds exceptionally grisly. None the less, always a martyr to duty, I will carry out careful tests as to what extent the military band overwhelms the dignified National Gallery, and, if still alive, will let you know the outcome.

National Gallery Concerts Continue

Meanwhile the aforesaid National Gallery concerts, which have continued unbroken from shortly after the outbreak of war right through the summer, still do a brisk business at the old stand.

On a recent Monday, Frank Lafitte, pianist, gave Mendelssohn's fine Prelude and fugue in E minor, Four Rhapsodies, op. 11, by Dohnany and works by Daquin and Isaacs. Margaret Bissett, mezzo-soprano, grappled to some purpose with arias by Bach.

One of the great claims of the National Gallery Concerts, as Miss Hess pointed out to me the other day, is that they give employment to young, struggling musicians of talent who otherwise would not be able to command such a good audience or afford to give a concert of their own. For example, on Tuesday, Joan and Valerie Trimble participated in a Schumann program and were partnered by John McKenna, a tenor who is making quite a following for himself. Gerald Moore was the expert accompanist.

More notable concerts in the week were provided by Myra Hess, piano, and Olga Haley, mezzo-soprano, who gave a Schubert program, and the Kutcher string quartet, who played quartets by Mozart in E flat (K.428) and Brahms in B flat (op. 67).

The most outstanding concert of the last two weeks was the Beethoven Sonata one given by Isolde Menges, violinist, and Myra Hess, pianist. The artistry was perfectly blended in works so diverse as Sonatas in A major (op. 30, No. 1), E flat (op. 12) and G major (op. 30, No. 3).

In response to many requests, Myra Hess and Irene Scharrer, pianists, and Elsie Suddaby, soprano, gave a repeat Bach program. Bach is very popular here just now. The soothing contrapuntal and mystical qualities of the Leipzig cantor fill a great need and transport the listener into realms above man's greed and lust.

Very charming too was the all Mozart program given by Irene Elsinger, soprano, of Glyndebourne fame, together with Ivor Newton, pianist.

Beecham Admonishes Australian Coughers

(From Australian Associated Press)

MELBOURNE, July 29—Sir Thomas Beecham, the noted English conductor, who is conducting the Australian Broadcasting Commission's orchestras throughout Australia is giving Australians pungent impressions of Australian music.

Latecomers and persistent coughers at concerts have been scathingly reprimanded. Beecham concedes that Melbourne concertgoers are well-behaved, but complains that Brisbane latecomers kept him waiting and coughers tortured themselves remaining quiet until the first break in the music. Then hundreds rhythmically coughed together until he "thought they wanted him to conduct them."

Beecham finds Australians are the most aimiable people in the world but Australian audiences are cold. While orchestral standards are higher than he expected, Beecham declared that the Brisbane choir's singing of the National Anthem was a "tragic desecration of a masterpiece" He cannot understand why Australia has not open air concerts, and suggests that the sound proscenium of the Brisbane City Hall, the Invention of a City Organist, which he denounced as a "rabbit hutch" and insisted should be removed, might better be used for concerts in city gardens.

VIOLINIST BECOMES AN IZAAK WALTON

when ARTHUR LE BLANC, Canadian artist exhibits his catch of Ouananiche, a delicacy in the north country. The fish are found only at Lake St. John, P. Q., where Mr. Le Blanc spent a vacation after a busy season.

New Columbia Recordings Offer Classics at Low Cost

Leading Orchestras and Solo Artists to Make Discs—50 Per Cent Price Reduction Forecast

Pointing out that "the people have never been able to afford great music on records," Edward Wallerstein, president of the Columbia Recording Corporation on Aug. 2 announced a reduction, effective on Aug. 6, of "as much as 50 per cent in prices" of records.

Coincidentally it was announced that the New York Philharmonic-Symphony Society, with John Barbirolli conducting, and the All-American Youth Orchestra, under Leopold Stokowski, have been signed to make recordings for Columbia.

The reduction in prices will not result in copies of old material, according to Mr. Wallerstein but new and better recordings. For two years, the president declared, Columbia has been preparing for this move in order that "much of the greatest music in the world, performed by many of the greatest artists, will be within reach of everyone, no matter how small his budget or how limited his means."

Notables on List

The list price of classical records will be reduced to $1 for the 12-inch recordings and 75 cents for those of 10 inches. Wallerstein said that "the entire Columbia classical catalogue is affected by this new price structure," including in addition to the Barbirolli and Stokowski ensembles, those of Rodzinski and the Cleveland Orchestra; Mitropoulos and the Minneapolis Symphony; Stock and the Chicago Symphony; Weingartner and the Vienna Philharmonic; the London Philharmonic under Beecham; Reiner and the Pittsburgh Orchestra; Howard Barlow and the Columbia Orchestra; Kostelanetz and his orchestra; Igor Stravinsky, as composer-conductor; and recordings by Szigeti, Milstein, Gieseking, Petri, Kilenyi, Casadesus Piatigorsky, Feuermann, Bartlett and Robertson, Nelson Eddy, Nino Martini, Roland Hayes, Charles Kullman, Josephine Antoine, the Don Cossack Chorus, the Roth Dorian, Lener and Stuyvesant Quartets and the Pasquier Trio. The Budapest Quartet have also been signed for recordings.

Wallerstein said that the facilities of the Columbia Broadcasting System are "behind this new enterprise," the most modern studios have been built and the best recording equipment installed reflecting "an investment of $600,000."

Masterworks albums, according to Wallerstein, will be figured at $1 per record under the new plan.

Toronto Arena Attracts 64,774

Philharmonic Concerts Under Reginald Stewart Feature Prominent Soloists

TORONTO, CAN.—Hertha Glaz, Viennese contralto, scored a personal hit when she appeared as soloist on Aug. 1 with the Promenade Symphony Orchestra under the baton of Reginald Stewart. Latest in a long line of distinguished soloists, Miss Glaz sang with notable artistry and with a pure contralto tone that knew no limitations.

Her opening contribution was the Mon coeur aria from Samson, sung exotically and passionately. Her other number with the orchestra was Moussorgsky's Hopak, done with brilliance and vivacity. With Gwendolyn Williams at the piano, Miss Glaz also offered numbers by Handel, Morley, Pierne, De Falla, Bridges and the Scotch ballad, Loch Lomond.

Mr. Stewart conducted the orchestra in Mackenzie's Britannia overture, and Benedictus for strings and woodwind, three dances from Sir Edward German's suite, Walton's Coronation March and Beethoven's No. 7.

The Promenade concerts, now in their seventh consecutive summer season, have passed the half-way mark of a 24-week period which ends on Oct. 10. Mr. Stewart has been instrumental in their growth. Ernest Johnson is the manager with George H. K. Mitford, one of Canada's important impresarios, as director of public relations.

Soloists Featured

This season's soloists in addition to Miss Glaz have included Percy Grainger, Gladys Swarthout, Winifred Heidt, Emery Darcy, William Morton, Miriam Marmein, Arthur LeBlanc, Rose Pauly, Ruth Marcus, Margaret Brown, Jan Peerce, Orrea Pernel, Miriam Winslow and Foster FitzSimons, Mieczyslaw Munz and Benno Rabinof. Yet to be heard are John Carter, Jean Dickenson, Lucille Manners, James Melton, Anne Jamison, Gregor Piatigorsky, Margaret Speaks, Carola Goya, Ernest Hutcheson and Mr. Stewart in the role of pianist as well as conductor. One hour of the programs tonight and on Sept. 5, 12 and 19 will be broadcast in the United States over NBC.

Attendance at the Toronto Philharmonic Orchestra's Promenade concerts has again been excellent this season, the fourteen programs given before Aug. 7 having drawn a total of 64,774 listeners.

The average attendance for the past three seasons has been in the vicinity of 5,000 and on many occasions capacity of 7,600 has been reached with hundreds seated on cushions on the floor. N. M.

Fray and Braggiotti Fulfil Return Engagements

Fray and Braggiotti's July 16 appearance in Robin Hood Dell, Philadelphia, was their second such performance and their third in that city within a year. On July 26 they returned by request to appear with the Cleveland Summer Symphony, their second within less than a month. In three years of concertizing the young duo-pianists have appeared in twelve cities for three consecutive years and forty-two cities twice successively. Their 1940-41 schedule shows many more return engagements.

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Australian Music Carries on Despite Wartime Difficulties

Menuhin and Schneevoigt Among Feted Visiting Artists in Sydney — Benefits Featured

By ELIZABETH PLUMMER

SYDNEY, N. S. W.—The music season, in spite of war conditions, has had a remarkable response from audiences which filled the Town Hall at each Celebrity Recital. Under the auspices of the Australian Broadcasting Commission, Georg Schneevoigt, Finnish conductor, directed the Sydney Symphony Orchestra, recalling the impression he made during his last visit as a musician with fine interpretative ability, strength of purpose and keen insight.

Under his baton the orchestra achieved remarkable success. At the first concert the Town Hall was crowded—a capacity house. The program included Sibelius' Symphony No. 2; Brahms' Symphony No. 3; Sibelius' Finlandia; Franck's Variations Symphoniques for piano and orchestra with Beatrice Tange as soloist.

Miss Tange, with perfect co-ordination and support of the orchestra, gave a fine performance, placing her in the front rank of Australian pianists.

In aid of the Finnish Relief Fund an extra concert was given. The Ladies' Orchestral Committee made an appeal and again a large audience gave applause showing their appreciation of the art of Schneevoigt as he led the orchestra through an all-Finnish program. This included Sibelius' Symphony No. 1; and Valse Triste; Palmgren's Pastoral Suite; and Klami's Karellan Rhapsody.

Menuhin Feted

Yehudi Menuhin, celebrated violinist, who is on a holiday in Australia, consented to give two recitals. The Town Hall was heavily booked, every seat taken, and as on his last visit he created furore. On his appearance on the platform he had a great welcome and at the close was given a rousing applause and acclaimed one of the world's greatest artists. With Hendrick Endt as accompanist, his presentations were Fauré's Sonata in A major; Bach's Partita, E major, for violin alone; Wieniawski's 1st Concerto; Fiocco's Allegro; Ernst's Concerto, F minor, and by request, Franck's Sonata, A major; Mendelssohn's Concerto and Sarasate's Malagueña.

The matinee was deferred until his return when he will, with Schneevoigt, give a benefit concert in aid of the Red Cross and in addition donate his broadcasting fee. The evening is sponsored by the Australian Broadcasting Commission in answer to Lady Gowrie's appeal at a meeting held at the Hotel Australia, there being present over 600 citizens.

Erich Landerer, pianist, made his first appearance with the orchestra in the second of the series, playing Rachmaninoff's Rhapsody on a Theme by Paganini; he received ovation for his masterly performance. Schneevoight conducted the Symphony Orchestras of the capital cities and is returning to Sydney to continue the concerts.

Vocal Recitals Heard

Harold Williams, Australian baritone, was the first vocalist to appear on the list of artists who are visiting Australia under engagement to the Australian Broadcasting Commission. His programs were selected from opera and well-known ballads, each showing the diversity of his artistry, nobility and purity of tone, together with a strong personality which enabled him to portray the wishes of each composer. He is touring Australia, broadcasting through National Stations.

Maria Markan, Icelandic soprano, made her first appearance in Australia at Canberra in aid of the Lady Gowrie Red Cross Appeal. The following week at the Celebrity Concert conducted by Professor Bernard Heinze of Melbourne, she scored success in her opening number, Mozart's Porgi Amor, and the aria from Der Freischütz. Heard over National Stations, she is giving songs of various Nordic composers.

Heinze also gave a children's matinee. His gift of interesting young people has attracted large numbers from schools whose attention is keen, listening to the classics after explanatory remarks. At the close the audience rose and sang, with their fresh voices, John Peel.

Australian Artists Applauded

Gladys Moncrieff, popular Australian soprano, who owing to an accident has left musical comedy, before touring Australia and Tasmania, gave two recitals in conjunction with the New South Wales Police Band and Choir and Raymond Lambert, pianist. She received ovations after each item. The platform was a mass of floral tributes which were carried up the aisle by Diggers in uniform.

Eunice Gardiner, young Australian pianist, who four years ago was tendered a testimonial concert to enable her to study abroad, will during August make her debut under the baton of Sir Thomas Beecham. She was a guest at a reception and luncheon given in her honor at the Lyceum Club by the president, Elizabeth Plummer, and members of the Music Circle. There was a large assembly to welcome her home, including as speakers, Dr. Edgar Bainton, Director of the State Conservatorium, Frank Hutchens, F.R.A.M. pianist-composer, Sir Benjamin and Lady Fuller, Lieut.-Col. Moore-Cosgrave, Trade Commissioner for Canada and Mrs. Moore-Cosgrave.

Lord Lurgan, baritone, has arrived in Sydney and will give his broadcasting fees to the Red Cross.

[*Dispatches from Australia are being delayed owing to wartime difficulties of sea transport. Elizabeth Plummer, Musical Courier's correspondent in Sydney, reports that her last previous correspondence was lost when the liner Niagara was torpedoed and sunk near New Zealand.*—EDITOR'S NOTE.]

GRACE ADAMS EAST and HOWARD BARRE, at Auckland, N. Z., where the American woman trumpet virtuoso met the English Shakespearean artist.

Grace Adams East in Hawaii

Following a two months' tour of New Zealand, Grace Adams East, American trumpet virtuoso, paid a return visit to Honolulu and was heard in recitals at the Honolulu Academy of Arts with Verne Waldo Thompson at the piano. Mrs. East also was booked throughout the Dutch East Indies, Hong Kong and other cities, but had her tour interrupted by the war. She thereupon returned to the Hawaiian Islands to give several programs before sailing on Sept. 13 for a tour of the United States.

HEPHZIBAH and YEHUDI MENUHIN

Photo by Blackstone Studios, Inc.

Yehudi and Hephzibah Menuhin in Melbourne Recital

Yehudi and Hephzibah Menuhin gave their first sonata recital since their respective marriages to Nola and Lindsay Nicholas two years ago, on Aug. 7 in Melbourne, according to a cable received by Evans & Salter, Menuhin's manager. The occasion was the 26th wedding anniversary of their parents who, however, celebrated it at their Los Gatos, Calif., ranch. The brother and sister had planned to play together only on the latter's ranch but Melbourne music lovers insisted upon a public appearance. Following completion of his tour, the violinist gave two concerts for the Red Cross in Melbourne and Sydney, raising $7,700.

Menuhin and his family and party return to California on Oct. 12 in time to start his transcontinental tour of the United States and Canada. En route, however, he will stop at Honolulu for another concert there.

Yehudi and Hephzibah will resume their joint appearances and also make recordings.

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Steinway Piano

Baltimore Stadium Series and Stokowski Visit Hailed

BALTIMORE, MD.—After giving five of its scheduled eight concerts, the Stadium Civic Symphony Orchestra was forced to call it "quits." This highly commendable civic venture suffered during the first four weeks, from unusually cool weather and an admission charge which is now generally admitted to have been too low to operate at a profit, despite the large crowds which turned out for a number of the concerts. Thomas F. McNulty, president of the organization, and Robert Paul Iula, permanent conductor, labored valiantly in the face of many obstacles but decided it better to call off the second season with all accounts squared, thus clearing the way for next year and the third season, on which they have already started working. A number of changes in policy are expected and will be announced later.

Mr. Iula conducted the third concert, which featured Estelle Dennis and her Dance Group. The program also included the first local performance of Harry Hopkins' Egyptian Suite from his new opera. The number is extremely well scored and a fine performance was given by the orchestra which numbered 80, drawn from the ranks of the Baltimore Symphony Orchestra.

Gustav Klemm, composer-conductor, handled the baton at the fourth concert, the crowd estimated at between 5,000 and 6,000. A feature of the program was the performance of two excerpts from Deems Taylor's "Through the Looking Glass" suite, along with several of Mr. Klemm's songs and an orchestral work. The soloists were both Baltimoreans—Henriette Kern, soprano, and Jeffrey Gould, baritone. Both were in splendid voice and were enthusiastically received.

Howard R. Thatcher, a member of the Peabody faculty, conducted the fifth concert, the soloist being Inna Schenuit Hall, pianist, who was heard in the Grieg Concerto. With the exception of the opening overture, the entire first half of the program was devoted to four works by Mr. Thatcher—Elegy for Four Cellos, Legend, Marionettes and March of the Gargoyles. Miss Hall's playing evoked a warm response from the audience.

Stokowski Leads Youth Orchestra

Leopold Stokowski and his All-American Youth Orchestra (playing *one* American work, incidentally) scored a tremendous success when they gave one of their first concerts at the Coliseum in this city before one of the most enthusiastic audiences, and rightly so, this correspondent has ever seen. Despite an appallingly hot night, the vast audience sat through a long program, impeccably played, and then at the end stormed and cheered, whistled and yelled, until the tired and somewhat wilted conductor responded with what he persists in calling, Debussy's "Moonlight." We have heard no better performance of Wagner's Prelude to Die Meistersinger and as much may be said for Tchaikovsky's Fifth Symphony which closed the program. The sole American item was Delamarter's beautifully scored and sensitively assembled Overture on Early American Themes. The success of the concert was so great that there is talk of a return engagement in September.

Municipal Lawn Party

The Municipal Department of Music, Frederick R. Huber, director, held its big annual Lawn Party on the broad slopes of Druid Hill Park on the evening of July 24. The night was a hot one and the sweltering citizenry turned out, mostly in shirt-sleeves, to hear a varied band program, interspersed with community singing and movies, that also included several solos by Elizabeth Bolek, soprano. Accompanied by the band, which alternated under the direction of Robert V. Lansinger and Osmar P. Steinwald, Mrs. Bolek was heard in Depuis le Jour from Louise, and Strauss' The Blue Danube. In response to the applause which rolled in from parked automobiles and groups spread out on the surrounding slopes, the soloist sang Kiss Me Again as an encore. The singing was led, as for many years in the past, by Kenneth S. Clark, who journeys down each summer for these jamborees and has become quite popular.

Peabody Recitals

The Peabody Summer School recitals arranged by Mr. Huber, who manages the six-week course, continued successfully with Frank Gittelson, violinist, Pasquale Tallarico, pianist, and a three-way closing concert which enlisted the skilled services of Charles Courboin, organist, Reinald Werrenrath, baritone, Mr. Tallarico and Frank Bibb at the piano for Mr. Werrenrath. The American baritone included a song, Red Man's Elegy, which was written for him by Mr. Bibb 20 years ago. GUSTAV KLEMM.

Helen Traubel Makes Washington Debut

Helen Traubel, Metropolitan Opera soprano, sang her first engagement in the national Capital on Aug. 11, as soloist with the National Symphony Orchestra, under the baton of Charles O'Connell, at the Watergate. Her program included works of Beethoven, Gluck, McDonald, Burleigh and O'Hara.

In addition to her performances at the Metropolitan next season, Miss Traubel is booked for two transcontinental tours to the Pacific Coast, one before the opening of the Metropolitan, and the other following her opera season.

Remington-Webster Duo Plan Coast-to-Coast Tour

Dorothy Remington and William Webster, former leading soprano and tenor of the Covent Garden Opera, are planning a transcontinental tour next season during which they will appear jointly as well as in individual recitals and with orchestras. The Remington-Webster Grand Opera Guild, of Washington, D. C., of which they are co-directors, again plan several performances in that city. Carmen will be given in October to be followed by Faust, Rigoletto and Cavalleria Rusticana and Pagliacci. The company may also be heard in Philadelphia, Richmond, Harrisburg and Wilmington.

Philadelphia Conservatory to Open 64th Season

PHILADELPHIA.—Mrs. D. Hendrik Ezerman, managing director of the Philadelphia Conservatory of Music, has announced the re-engagement of the principal faculty members for the 64th season, which opens on Sept. 16.

Among these are Olga Samaroff-Stokowski, piano master class; Allison R. Drake, Marie Ezerman Drake, Henry Harris, piano; Boris Koutzen and Trudy Gundert, violin; Elsa Hilger, cello; Marjorie Tyre, harp; Susanna Dercum, Clyde R. Dengler, voice; Robert Elmore, organ; and Paul Nordorf, composition. Joseph Battista, pianist, has been added to the faculty.

The D. Hendrik Ezerman Foundation Scholarship contest will be held at the conservatory the last week in September. A $400 scholarship for study of piano with Mme. Samaroff-Stokowski will be given the winner.

Hazel Griggs Gets Award at New York World's Fair

Hazel Griggs, pianist, received an award for distinguished service to music from the B. F. Goodrich Company in the Goodrich Arena at the New York World's Fair recently.

Photo by Cecelia Eareckson

BART WIRTZ

Bart Wirtz to Conduct Hagerstown Orchestra

BALTIMORE, MD.—Bart Wirtz, assistant conductor and first cellist of the Baltimore Symphony Orchestra, has just been appointed conductor of the Hagerstown Symphony Orchestra. This organization, numbering 60 members, was formed five years ago. Mr. Wirtz plans four public concerts for his first season. Pasquale Tallarico, pianist, and Frank Gittelson, violinist, will be included among the soloists to be heard at the concerts, which will include the first performance of a number of new works.

Mr. Wirtz has been a member of the Baltimore Symphony since its founding 25 years ago. He retired last Spring from the Peabody Conservatory of Music, with which institution he had been associated for many years. G. K.

Carmen Sung in Johnson City

JOHNSON CITY, TENN.—More than 1,000 persons from the entire Appalachian area gathered to hear Carmen presented by a cast from the National Opera Company. The enthusiasm of the crowd was only momentarily dampened by the rain, which prevented the opera from being held in Roosevelt Stadium. An unusually courteous and appreciative spirit prevailed while the audience waited over an hour for the "props" to be changed in order that the performance could be given on the stage of the State Teachers College. Although the stage was so small that none of the scenery could be used, Mr. Thaviu and his cast gave an excellent performance. The opera was brought to Johnson City under the auspices of the Wednesday Morning Music Club and the Press-Chronicle Publishing Company.

Dimitri Onofrei was Don Jose; Josephine Swinney, Carmen. J. O.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Bagger, Henriette
Beaume, Jeanne Roel
Beltz, Donald
Bobwin, Charles
Brewer, Ted
Brown, Thomas A.
Coen, Lina
Compton, George
Couyas, Raoul A.
Currie, Jean
Daniel, Buddy
De Zubeldia, Mme.
Desfosses, Beatrice
Di Napoli, Guido
Fay, Donald M.
Fink, John
Fonteyn, Christine
Gardner, Leila Troland
Grimard, E.
Jackson, Adele
Lakes, Helen
LaScase, de Jean
Le Rae, Virginia
Lewis, Nana
Luckey, Ann
McArden, Joy
Marbini, Armand
Mola, Corradina
Muller, Edmund
Nouneberg, Louta
Ostberg, C. G.
Razlog, Anton
Sakoutas, Vitaly
Scott, Dr. Glendale
Shull, Mark
Sorelle, Eloise
Surani, Anna
Sutton, Ezilda
Tauritz, Frank
Tello, Afelia
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Philadelphia Forces Close Season Early at the Robin Hood Dell

PHILADELPHIA.—Having encountered the worst weather of its eleven years of summer concerts, according to William K. Huff, manager, the Robin Hood Dell series were forced to conclude on Aug. 9, the end of the seventh week.

The decision was reached, he said, after four consecutive nights of rain. Among the programs postponed was that of Kirsten Flagstad, Metropolitan Opera soprano. The delay in her appearance, according to Mr. Huff, resulted in a loss of $3,000 since the skies were so threatening that only 3,000 people appeared. Madam Butterfly, also postponed, was finally given, he said, to an audience consisting largely of persons holding rain checks.

In view of these events, it was decided to cancel the eighth week although the management is hoping to return to a full schedule next year.

Conductorial Parade

Efrem Kurtz had conducted a concert at the Robin Hood Dell on July 19, in which his brother Edmund Kurtz, first cellent of the Chicago Symphony Orchestra, appeared as soloist. This was Edmund Kurtz's first Philadelphia appearance and he gave an interesting performance of Tchaikovsky's Variations on a Rococo Theme. Efram Kurtz directed his brother's accompaniment and rounded out the program with Glinka's Overture to Russlan and Ludmilla, the suite from Stravinsky's Petrouchka and Tschaikovsky's Fifth Symphony.

On Saturday Sylvan Levin again appeared as conductor at Robin Hood Dell, substituting for Efrem Kurtz, who could not conduct the concert postponed from Wednesday, as he was appearing in New York that evening. Levin selected a substitute program and under his competent leadership the orchestra's lack of rehearsal was not apparent. The first half of the program included Liszt's Les Preludes, Grieg's Peer Gynt Suite No. 1 and Rossini's overture to William Tell. The second half of the program was given over to Cesar Franck's Symphony. It was a well played program and very well received.

Madam Butterfly, twice postponed and once interrupted by rain, finally achieved a complete and admirable performance on Saturday July 27. It was under the able direction of Alexander Smallens. Hilda Burke was a personable Butterfly.

Armand Tokatyan was splendid as Pinkerton, Georgia Standing was a sympathetic Suzuki and Julius Huehn an interesting Sharpless. The smaller roles were all well cast, and the whole performance was well received.

On Sunday evening there was a popular program—made up of what had been two scheduled programs—with Sylvan Levin conducting. The symphony of the evening was Sibelius' No. 2 and the rest of the program was "light", Victor Herbert's March of the Toys, Franck's Psyché, the march from Tannhäuser, The Dream Pantomime from Haensel and Gretel and Balakireff's Islemey. It was a most enjoyable program of familiar music well played.

Gilbert and Sullivan Works Sung

On Monday evening a near capacity audience was on hand at Robin Hood Dell for a performance of the The Mikado, given by the Daltry Gilbert and Sullivan Opera Co. The solo roles were very well cast, Frank Kierman as Koko; Chas. Latterner as Nanki-Poo; Frank Stone as Pooh-Bah; John Humanson as Pish-Tush; Walter Tibbetts as Mikado; Catherine Judah as Katisha and the Three Little Maids from School—Miriam Bentley, Dean Gehring, Mary Merrill. The chorus did some particularly good work and the whole program, under the able direction of Joseph Daltry was an authentic and spirited one.

This was followed on Wednesday evening by Pinafore and Trial by Jury. Once again the performance was characterized by its verve and spirit and once again by able casting of the leading roles. Dean Gehring as Josephine; Frank Kierman as Joseph Porter Clifford Jackson as Ralph Rackstraw; and Leighton Phillips as Capt. Corcoran. The audience was very enthusiastic and were repaid by many encores.

Robeson Feted

On Thursday evening a very large audience heard Paul Robeson, the famous Negro baritone, in his first appearance at Robin Hood Dell. His program consisted mostly of folk songs, all of which were sung with his familiar artistry. They included Go Down, Moses; Water Boy; Oh, No, John, No; Night; Kaddish; The Orphan; Didn't It Rain; Sometimes I Feel Like a Motherless Child. Lawrence Brown was at the piano for Mr. Robeson and was not only an able accompanist and arranger, but also supplied tenor obbligatos in Little David, and Joshua Fit de Battle of Jericho. Prolonged and enthusiastic applause brought Scandalize My Name, Old Man River and Ballad for Americans as encores. Hans Wilhelm Steinberg, associate conductor of the NBC Symphony Orchestra, was also making his first appearance and gave fine interpretations of Richard Strauss' Till Eulenspiegel, Haydn's Symphony in E flat, and the Coronation March from Meyerbeer's The Prophet.

Izler Soloman on Saturday evening, Aug. 3, conducted a program which featured Mendelssohn's Symphony No. 4. The rest of the program was made up of Glinka's overture to Russlan and Ludmilla, Harl McDonald's Three Aramaic Poems, two dances from The Bartered Bride by Smetana and Eneseco's Rumanian Rhapsody No. 1. The moderate-sized audience received the conductor enthusiastically.

Iturbi Conducts and Plays

On Sunday evening Jose Iturbi conducted an interesting Wagner-Beethoven program. The first half included the Siegfried Idyl, Siegfried's Rhine Journey and the Prelude to Die Meistersinger. These were followed by Beethoven's Symphony No. 5, given a particularly commanding reading.

Mr. Iturbi again appeared on the podium and also as piano soloist on Monday evening. His solo numbers were Mozart's concerto in D minor and Liszt's Hungarian Fantasy, each being given its own appropriate and brilliant treatment. Then as conductor alone Mr. Iturbi directed the orchestra through colorful readings of Schubert's Symphony in B minor and Debussy's Nuages and Fetes. A near-capacity audience was most cordial and enthusiastic.

On Wednesday evening Alexander Smallens was the conductor, offering a popular and interesting program, beginning with Gluck-Mottl Ballet Suite No. 1, followed by two Symphonies, Mozart's G minor and Brahms' No. 3. The Brahms was the highlight of the evening and won much applause.

Templeton and Steinberg Appear

Alec Templeton made his second appearance of the season at Robin Hood Dell on Thursday evening. Mr. Templeton gave a very effective performance of Grieg's Piano Concerto and then turned to an amusing parody of an Italian Opera Duet and improvisation in the styles of various composers on five notes given by the audience. There were many encores. The symphonic part of the program was under the able direction of Hans Steinberg and included authoritative readings of Liszt's Mazeppa and Beethoven's Symphony No. 1.

The summer season at Robin Hood Dell was brought to a close with an all-Tchaikovsky program and the overcapacity audience was overwhelmingly enthusiastic. Alexander Smallens and the orchestra under his direction, gave the Symphony No. 4; Nutcracker Suite, fantasy overture, Romeo and Juliet and Marche Slave.

L. F. G.

LUCY MONROE and 'JUBILEE JR.'
latest addition to the "cast" at the American Jubilee at the New York World's Fair, in which the former Metropolitan Opera soprano is featured. The colt was but two days old when this picture was taken, and insists upon seeing Miss Monroe before each performance.

Genovese-Gazzale 15-Year-Old Pupil Prepares for Opera

Jeanne Markey, 15-year-old coloratura soprano, of Tenafly, N. J., a pupil of Mme. Nana Genovese-Gazzale, is preparing for grand opera. She has made several appearances in Bergen County and been heard also in South Orange and Hoboken. Her repertoire includes several operatic arias.

New England A. G. O. to Hold Portland Biennial

PORTLAND, ME.—The second regional biennial convention of the New England Chapters, American Guild of Organists, will be held here, Aug. 20 to 22.

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NEW YORK AUGUST 15, 1940 No. 3017

"They're Both Musicians"

"Since when is there any difference between Heifetz playing a fiddle and the fiddler in a tavern? They're both musicians."

—JAMES C. PETRILLO, President, American Federation of Musicians.

When Unions Disagree

The American Federation of Musicians, A. F. of L. affiliate of many years' standing in the union field, has lately acquired a new president. He is dynamic James C. Petrillo, 48-year-old president during the last eighteen years of its Chicago local. Mr. Petrillo, a former trumpet player, is one of the highest-paid musical executives of the country, commanding a salary of $20,000 a year from his Chicago post and now in addition reportedly drawing $26,000 annually from his new office. He has been notably active in sponsoring free concerts for the public of Chicago.

Under his leadership of the AFM, a question dormant for some years under the presidency of Joseph N. Weber, has flamed up suddenly. This concerns a dispute of jurisdiction between the older union and the American Guild of Musical Artists, as to which, or both, should command the allegiance of solo performers and other artists. This dispute threatened to involve the whole musical structure of the country.

Mr. Petrillo issued an ukase to radio stations, recording studios and each local union of the AFM that after Labor Day artists who belong to the AGMA but not to the AFM cannot make appearances with the members of the Federation. The order also concerns the Boston Symphony Orchestra, the only major symphonic group of the country that remains non-union—although Mr. Petrillo stated that he is not concerned with this orchestra's affairs, which are their own business. "However," as quoted in the New York Sun, he stated, "we're not going to let them throw our men out of work by playing over the radio and making records with stations and manufacturers who have our licenses. We'll pull our men out if they do."

Summing up, he said that the AFM has never asked prominent solo artists to join its ranks (although many prominent conductors have in the past considered it necessary to do so) and has never refused to have its members play with them. It has not objected, he continued, when artists belonging to the AGMA have played with both the non-union Boston Symphony and the unionized New York Philharmonic, although AFM members would not be allowed to do this. But Mr. Petrillo believes that "if artists are going to join a labor union, they should come into ours, where they belong. We have jurisdiction over them under our charter."

He charged that "since the Guild started, it has been invading our territory, taking in just plain musicians, not artists in the strict sense. . . . Our members are getting sore because of the unfair competition they provide. . . . What we want to know is where we stand. . . . It's silly for two A. F. of L. unions to be taking in the same classes of people."

Although the AGMA showed no disposition to impose restrictions on its activities, possibilities of an amicable adjustment were not ruled out, it was hoped. As Musical Courier went to press, Lawrence Tibbett, president of the AGMA, and Mr. Petrillo opened a series of conferences.

It seems rather obvious that some agreement should be reached at once if the coming season's musical plans throughout the United States are not to be placed in hopeless confusion.

There is the making here for a protracted contest which might wreak untold damage to the interests of musicians which both organizations are supposed to protect.

—o—

Styles in Funeral Music

At a meeting in Cincinnati of the Pi Sigma Eta Fraternity of graduated embalmers, held at the local College of Embalming, there was discussion of the proper kind of music to be supplied for funerals. Mr. C. J. Dhonau, president of the institution, said that he was "blazing a new trail by engaging E. C. Daulton, a trained Cincinnati musician, as director of music."

Mr. Daulton responded with the information that he had made many experiments in mortuary music, and considered the usual funeral examples much too depressing to "give the bereaved poise and strength to go through the services with the least stress and strain. Such songs as 'Rock of Ages,' 'Nearer, My God, to Thee,' 'Abide With Me' have long been known as funeral hymns, selected to make people feel the 'pangs of grief.' Now the time has come that people want more strength to refrain from exhibition of so much grief and suffering. The proper rhythms of music, variations in pitches and volume of notes, all tend to lift us up, separating our minds from our bodies, our conscious from our subconscious, lifting our hearts out of deep and uncontrollable grief, thus controlling the physical body and the conscious movements. With the music so adapted to affect our minds and souls at a time of great bereavement we are better able to control our behavior. As funeral directors we are able to conduct a better funeral, with no disorder and hysterics, feeling satisfied that we have made an advance in the right direction and in the field of service to the bereaved. The alert, conscientious funeral director will select a musical program psychologically prepared and planned to control the emotions of his clients. Cincinnati College is endeavoring to teach its students just this."

At second thought, one is inclined to admit that Mr. Daulton has something there. The hymns he mentions were not intended originally for funerals, and it is true that they tear the emotions of mourners. There is much noble music of soothing and uplifting nature which could be used effectively at funerals, and easy search will locate it in the compositions of Bach, Gluck, Mozart, Beethoven, Schubert, Schumann, Brahms and Wagner.

Musical persons might stipulate in their wills that certain works be performed at their funerals.

On one occasion it was done in fact, the deceased having left an ante-mortem request that the services be enlivened with a brass band playing Sousa marches and other spirited tunes. The writer of these lines recalls too, that some years ago Mme. D'Alvarez, the contralto, told him she prefers to have jazz performed at her funeral.

However, such things are a far cry from what Mr. Daulton has in mind, and are mentioned here merely as departures from customary precedent.

Cartoon by Bo Brown

"Please try to look as verdant as possible, gentlemen. We are about to televise Beethoven's Pastoral Symphony."

—o—

Radio Music Marches On

Quietly—or perhaps the term is a misnomer—the radio has been expanding the scope of its "classical" music programs. We use the adjective advisedly, as the world of wireless, like Gaul, is divided into three parts—"classical" and regular music (i.e., the kind one can dance to), and talking programs, sometimes even these being interspersed with melody.

The stage that has now been reached is one where "classical" music is not an exception, but a more or less accepted commodity,—provided the sponsor is sufficiently enlightened on the subject. At least, there is no such bating of breath as occurred several years ago when leading conductors and orchestras, stars of the opera or instrumental fields, appeared on the airwaves. After Toscanini became a regular air conductor, albeit in a rather special niche, and Paderewski finally inclined to the microphone, the studios became safe ground for the Goddess.

One notices that the contests that were organized with so much furore a year or two ago in order to bring American modern composers to the attention of the public, seem to have lapsed. Perhaps this was a sign of disappointment, or just of the fact that they are accepted as regular phenomena now.

Unless we are mistaken, radio programs in the last year reached a new high—if not in quantity, at least, in some cases, qualitatively. One sign of the times is the fact that an American radio orchestra (NBC Symphony) has invaded the concert hall and toured in South America. Another is that the content of such series as Alfred Wallenstein's Bach cantata and Mozart opera programs included rare works never before heard in America.

VARIATIONS

By Leonard Liebling

Shura Cherkassky, the pianist, just home from Europe, had his troubles over there. When the war broke out in September, 1939, he was vacationing in southern France. After besieging the American Consul in Nice for several weeks together with a small legion of other Americans, Shura was advised by the official to get to Bordeaux speedily and sail thence for the United States on one of the boats commissioned to take home its refugee citizens.

The rail journey from Nice to Bordeaux, said Shura, was a veritable Odyssey. First he changed trains in Avignon, where he saw soldiers, cannons and tanks going to the war front, weeping women and children bidding the men goodbye, excited groups everywhere, and all the rest of the panic and panoply of such times. From Avignon toward Bordeaux the journey proceeded on a local train jammed with passengers. At two in the morning, disembarkation at Toulouse. Complete darkness. No porters. Nobody knew when the next train would leave for Bordeaux. Shura sat up all night in the unlit station, but at dawn there was a train for Bordeaux. Upon arrival there, registry at the American Consulate, and day-by-day wait for a berth on a Westbound steamship.

Suddenly a cable came from Shura's Stockholm manager, saying that his scheduled Scandinavian tour should be undertaken despite the troublous conditions. All right, the pianist decided, on to Sweden. But how? Nobody could tell him. Not even the Swedish Consul in Bordeaux. Finally Shura got a wireless through to his manager. The answer advised that the proper route was to take the Swedish plane from Amsterdam to Malmö. Okay. A tortuous train ride to Paris, and four days of delay there, to procure a "visa de sortie" and permission to take some travelling money out of France. From Paris to Amsterdam, five changes of trains. In Brussels, a taxi from one station to another, with the baggage going to the wrong one. Baggage rescued. The plane was caught at Amsterdam, and Malmö reached safely. Shura breathed freely for a few minutes, until the Swedish airport inspector told him that his visa was ineffective because the issuing official in Paris had not cabled to Stockholm for the required Government permission. For a while it looked as though Shura would have to stay on the plane and return to Amsterdam. Luckily, some important person recognized him and stood sponsor for his being allowed to remain. The plane left, was fired on a few hours later (Sept. 26) by the Germans, resulting in the death of several passengers.

Shura finished his Scandinavian tour, with recitals and radio and orchestral appearances, the final concerts in Riga (Latvia) and Oslo, early in April. Midnight of the 6th saw him aboard the S.S. Bergensfjord, leaving Bergen. Had the sailing been scheduled one day later, he would have been literally stuck in Europe.

On the Bergensfjord the passengers learned of the sudden German invasion of Denmark and Norway, including Bergen and Oslo where Shura had been only a few days before.

He landed in New York after an absence of three years and a half, during which he played in nearly every country of Europe and built up an imposing patronage. "Now that is all shattered," says Shura, "but I am altogether happy to be back in my own country, and only tremendous inducements could make me leave again. I shall spend some weeks in California, and open my American tour with a New York recital next October. You can imagine how restful things seem here in spite of all the war and political talk. My headquarters were in Stockholm, and right next door the Russians were tearing up Finland. There was no such thing as hot water in all Sweden. I have hardly stopped bathing since I set foot in open-plumbing America."

This department does not as a rule encourage poets to send verses, of which countless bad examples have been received by its editor. Once in a while, however, a superior set merits publication, even if the theme is not new. Like the following lines, for instance:

RICHARD WAGNER

Master of prophetic harmonies,
And butt of Nietzsche's vitriolic scorn;
Yours the soul that carved the singing frieze
Where Isolt's immortality was born.
Vibrant with resounding rhythm sweeps
Your musical magnificence. No frail
Conception this, but Beauty's voice that leaps
Mortality to claim the shining Grail.
Truly great you are, whose daring brain
Surveyed the proud inflexibility
Of patterns, and with masterful disdain,
Rejected them to set your genius free.
A man might well leave Heaven's road untrod
To share the living tumult of your God!

AGNES ALBRECHT FOOTE

✦ ✦ ✦

I'm a true glutton for two-piano music, especially transcriptions of Bach. (I imagine that I really prefer to play with a partner these days because it is easier to cover my mistakes, after abandoning technical practise so many years ago.)

Just now there come to my desk three new Bach examples, ensembled by Guy Maier who has contributed vitally to the literature for coupled keyboards. The selections are the violin Air for the G String, Pastorale (after the Goldberg Variations) and Allegro from the Trio in D major.

Maier has a special knack as a Bach transcriber, preserving the intrinsic content of the music, dividing it effectively between the two performers, and achieving many niceties of sound. The Air is dressed with highly clever counterpoint; the Pastorale keeps all its fresh simplicity; the trio Allegro climaxes into fine sonorities. I hope that Maier will continue to pick and reset gems from the rich Bach exchequer. (The publisher of the current three pieces is J. Fischer & Bro.)

Overheard from two music students at the Stadium when Mischa Elman played there earlier this month:

Number 1—"Isn't it magnificent? How can fellows like us ever hope to do anything like that?"

Number 2 (gloomily)—"Yeah, that's true. . . . Well, anyway, I'm not going to break my fiddle and throw it away after I get home."

✦ ✦ ✦

Listening to the radio broadcast of a concert at Grant Park, Chicago, the other evening, I heard the honey-voiced announcer tell that Miss Marion Claire would sing a "lilting ballad, 'Springtime of Love,' by the romantic composer Moritz Moszkowski."

Being one of the few surviving Moszkowski admirers, I waited eagerly for the composition, unknown to me. But what did I hear? A vocal version of the long famous and still lovely piano waltz in E major, with counter-melody interpolations by the adapter. It was a good arrangement, and Miss Claire sang it admirably, nevertheless I mentally picketed the announcement as "Unfair to Moszkowski." If there are musical announcements at all for radio broadcasts, they should at least bring full information to the dialers.

✦ ✦ ✦

Speaking of Moszkowski, why are no salon piano pieces written these days? Is it because there are no more salon composers, or no salons?

✦ ✦ ✦

Radio always suggests the thought that the only kind of music it cannot kill, is the best music.

✦ ✦ ✦

PM, the new daily newspaper in New York, announces itself as being different from its local competitors. Which probably led recently to PM's listing in its Radio News column a composition given as "Till Eulenspiegel from Midsummer Night's Dream."

✦ ✦ ✦

The appended advertisement, with its strange mixup of opera plots, is from a recent program of the Cincinnati Summer Opera Association that sponsors the performances there at the Zoo:

NEXT WEEK

SUNDAY, JULY 28 to SATURDAY AUGUST 3, Inclusive

SUNDAY JULY 28 — "FAUST" — THURSDAY AUGUST 1

Nicola MOSCONA | Vivian DELLA CHIESA | Raoul JOBIN | Joseph ROYER

He exchanged wisdom for youth and love — and she paid the price!

TUESDAY JULY 30 — "TANNHAUSER" — FRIDAY AUGUST 2

Elizabeth RETHBERG | Arthur CARRON | Francis ROW | Elsa ZEBRANSKA

Fresh as Highland heather — Colorful as Scotch plaid
Romantic as a Gaelic ballad

WEDNESDAY JULY 31 — "LUCIA" — SATURDAY AUGUST 3

Josephine TUMINIA | Angelo PILOTTO | Lorenzo ALVARI

She pitted her innocence against the charms of a Goddess — and won!

Laura Nell Thrift, in charge of the New York headquarters of Sigma Alpha Iota, demonstrated horticultural as well as musical talent at the Aug. 11 luncheon at the New York World's Fair. Gathered to hear the program, on which Carroll Glenn, violinist, and Leonora Corona, soprano, were soloists, were some 56 members and friends.

When time for the "eats" arrived the party, gathered at the Baghdad Bazaar Restaurant, found their place cards under miniature palm trees which Laura Nell had made herself. Furthermore, each menu card was also adorned with a palm tree and photos of the heads of the soloists affixed to gold stars. Needless to say, the unique mementos were gathered up as permanent reminders of the pleasant time had by all.

Noted among those attending were Dr. and Mrs. Harold Morris, Louise Talma, Gladys Mayo del Busto, Lena Moon Morgan, who came all the way from the West Coast; Composer Julia Smith (who heard some of her numbers sung by Miss Corona) and her husband, Oscar Vielehr; Beatrice Ecks, secretary of the Women's Fraternity Committee for the World's Fair, and two representatives of WNYC where on every Saturday afternoon an S. A. I. program is given. These latter gentlemen were Seymour Siegel, director of programs, and Herman Neuman, conductor, who is musical director. Mrs. Neuman accompanied her spouse.

* * *

Among the musical folk that Simon spotted on more or less informal occasions at the Berkshire Festival were Arthur Fiedler, with a wonderful coat of tan, taking his dip at Tanglewood Beach and telling all and sundry about his forthcoming Guatemalan holiday; "Choo Choo" Sanroma, the Boston Symphony's indefatigable pianist, seated on a swanky combination seat-and-cane, waiting for Dorothy Thompson's distribution of prizes at the benefit raffle for Allied War Fund; Paul Hindemith, intently listening at the rehearsal of his Mathis der Maler; Dagmar Godowsky, having supper in a party that included Mr. and Mrs. Alexander Kipnis; Mobley Lushanya, Maestro and Mrs. Ettore Verna, Eugene Conley and others also ravenously intent on food at the Curtis Hotel in Lenox; Dr. Otto Klemperer, midnight supping at the Red Lion at Stockbridge (he is to conduct a series of Bach concerts for the New School for Social Research in New York this season); Mrs. Gregor Piatigorsky, the former Jacqueline Rothschild, looking stunning in a black gown at the concert in which her husband played for the Allied cause; also Edith Behrens in blue taffeta; Arpad Sandor in a white linen suit, and several hundred more—enough to make a musical Almanac de Gotha.

* * *

When better ears are built, Dr. Frank Black will bear them. Or so it seems to Simon after snooping about back stage at the Watergate Concert in Washington when NBC's musical director guest-conducted the National Symphony Orchestra. The night was hotter than the proverbial hinges of Hades. The concert had ended and Dr. Black was gulping great gulps of *aqua pura* (not out of the Potomac!), greeting friends and trying to tell young Phillip Frank how well he had played Lalo's Symphonie Espagnole.

"But by the way, Frank," he said, after his umpteenth glass of *a. p.*, "what did you do to your fiddle? It sounded different to me."

"Why," said the guilty Frank, "I had the bridge lowered just a little a few days ago."

"I thought so," quoted the Doctor. "I noticed it the minute you started playing at yesterday's rehearsal and wanted to say something to you but forgot all about it."

No press audience or interviews! Just a passing remark about a bridge that had been lowered a fraction of an inch. Gosh, what ears! No wonder those boys at the NBC sit on the edge of their chairs when they play for F. B. Your Simone would be afraid to tootle a toot for fear the Doctor would lean over and say, "Why did you eat *three* eggs for breakfast?"

* * *

Eugene Molyneaux, Bob Simon, for Carnegie Hall, Gene Johnston and Dr. Frank Dawson for the American Academy staged their annual golf match recently at the Forest Hills Golf Club, Bloomfield, N. J. Bob Simon, who had been pitching hay and was playing with bandaged hands, hit phenomenal shots down the fairways, while Eugene Molyneaux got his ball on the green in 2 at a 473-yard hole and made a birdie 4. Rain stopped the game, but not before the winners were 4 up and two to go. Carnegie Hall is now ready for other victims.

* * *

Simon hears that Ross Graham, baritone, is also a golf enthusiast, and was recently the winner of the Governor's Trophy in the low gross qualifying prize at the Garden City Club.

* * *

Frances Blaisdell, flutist, was one of the assisting artists at the concerts last month of the Martha's Vineyard Chamber Music Society, appearing in the Gieseking sonatina for flute and piano and Teleman's quartet for flute, violin, cello and organ.

Cartoon by Farlow

"Dubronsky's Chansonette in C,—and please, have the violin obbligato removed."

SUMMER CONCERTS AND FESTIVALS IN THE UNITED STATES AND CANADA

June 16 to Sept. 29—Music Mountain, Falls Village, Conn., Gordon Musical Association Festival.
July 7 to August 31—Sunset Symphonies, Potomac Watergate, Washington, D. C.
July 9 to August 30—Hollywood, Calif., Bowl Concerts.
August 1-18—Berkshire Festival, Tanglewood, Mass.
September 1-8—Yaddo Festival, Saratoga Springs, N. Y.
September 30 to October 5—Worcester, Mass., Festival.
Oct. 11-13: Birmingham, Ala., Chamber Music Festival.
November: International Society for Contemporary Music Festival, New York.

FOREIGN FESTIVALS

July and August—Wagner Festival, Zoppot.
September—Festival of Contemporary Music, Venice.
Communities unlisted are invited to send dates of their festivals to the Musical Courier for listing.

I See That

Cecil Arden, former Metropolitan Opera mezzo-soprano, gave a program of South American and Mexican songs recently at Nyack, N. Y.

* * *

Edward Dudley, tenor, will be heard at Grant Park with the Chicago Symphony Orchestra Aug. 21. The concert will be broadcast on a nationwide hookup. He will also be heard on the Milwaukee series of outdoor concerts during the month.

* * *

Mary Frances Lehnerts, mezzo soprano, sang over WNYC on Aug. 2 and 4.

* * *

Renee Norton will present a new song by Leon Erdstein, European composer, over WQXR Aug. 16 at 5:30 P.M.

* * *

William Masselos, pianist, gave the 19th in the series of artists' recitals at the Juilliard Summer School on Aug. 13. His program included two Chopin numbers, Schumann's Kreisleriana and the Bach-D'Albert Passacaglia.

* * *

Nikolai Malko, following his season as guest leader at the Ravinia Festival Concerts, is lecturing at the University of St. Paul and preparing for an active season of conducting.

Harriet Henders, Metropolitan Opera soprano, was soloist on July 18 with Les Concerts Symphoniques of Montreal.

* * *

Mildred Dilling, harpist, recent guest on Bing Crosby's radio program, has listed an engagement at Goldsboro, N. C., on Nov. 4 when she tours Southern states.

* * *

James Melton, tenor, appeared at the Mississippi Valley Music Festival, East Moline, Ill., last month. His collection of old automobiles plays an important part in the American Jubilee at the New York World's Fair.

* * *

Euphemia Giannini Gregory has been visiting her sister, Dusolina Giannini, this summer in Hollywood where the latter took a house for the season.

* * *

Following his summer appearances in New England, Oliver Stewart, tenor, will leave next month for California. He will be heard in Los Angeles, Hollywood and San Francisco during his tour.

* * *

Emma Beldan, soprano, has appeared in concert this summer at Newport, R. I., and Centerville, Mass.

* * *

Paul Draper, the dancer, who taps to the music of Bach and Handel, is contemplating a concert tour this season.

ELEANOR STEBER AT WORLD'S FAIR ON WEST VIRGINIA DAY.

Winner of this year's Metropolitan Opera Auditions of the Air, Miss Steber was selected to represent her native state on the "day" reserved for it at the New York exposition. Above Miss Steber is singing before the NBC television cameras in a preview, with James Quillian at the piano. In inset, below, Miss Steber, is seen with Gov. and Mrs. Homer A. Holt of West Virginia at the Court of Peace. Gov. Holt selected her as soloist for the festivities.

The Saxophone Brings Eloquence to Modern Music

Its Range of Color Is Remarkable and Its Technic Not One to be Lightly Esteemed, Says Sigurd Rascher, Scandinavian Concert Artist, Who Has Played as Soloist with Many Symphony Orchestras.

"When Adolphe Sax invented the saxophone about 1840," said Sigurd Rascher, a young man of about thirty with a shock of bright, red hair, "he had in his mind a clear conception of what he intended to construct. His new instrument was to serve as a link between the strings and the wind instruments, and also between the woodwinds and the brass; it was to be as flexible in its tone-formation as a string instrument and as powerful as one of the brasses; it was to be technically as agile as a flute and as singing as a cello. In spite of all these characteristics, the saxophone has a distinct quality of its own. Actually it is this very variety of tone which creates an obstacle in the mind of many people who will not recognize the great musical value of the saxophone."

One of the most interesting personalities now taking part in our musical life is Mr. Rascher, noted Scandinavian concert saxophonist. Known for some years throughout Europe and the East, he made his debut here during the past season as soloist with the Boston Symphony, New York Philharmonic-Symphony, National Symphony orchestras, and in a Town Hall, New York, recital. Rascher's coming season will bring him forward as soloist with orchestras and in recitals as far as the Mid-West, including his first appearances with the Philadelphia Orchestra.

We asked Mr. Rascher, who has played as soloist in one hundred orchestral concerts since the beginning of his concert career some few years ago, about the range of his instrument, remembering that American critics have spoken of the "flute, oboe, clarinet, French horn, bassoon" qualities heard in his performances. He answered that the saxophone range is four octaves. "Because the average player is not yet able to play more than two-and-a-half octaves is the fault neither of the instrument nor of Mr. Sax.

New Works Written for Him

"In the orchestra," he said, "the saxophone proves a most valuable addition to the known colors. D'Indy calls for six in his opera, Fervaal; D'Albert asks four in his opera, The Black Orchid. Wagner intended originally to have the shepherd's melody in the third act of Tristan played by the saxophone but when he realized that he could not get a player good enough, he changed to the English horn. Bizet's L'Arlesienne had the first important solo parts for saxophone in an orchestral work. Other composers who use the instrument orchestrally are Strauss, Ravel, Debussy, Hindemith, Honegger, Milhaud, Carpenter, Copland, Ibert and Glazounoff."

Mr. Rascher's orchestral and recital repertoire, with the exception of the Debussy Rhapsody and his own transcriptions of classics, has been written for him by Ibert, Glazounoff, Lars-Erik Larsson, Svend-Erik Tarp, Edmund von Borck, Erwin Dressel, Eric Coates, and about thirty other composers. Upon his arrival here he found a concerto by the American Henry Brant, heretofore unperformed, which he will introduce. Such composers in the United States as Roy Harris, Nicholas Nabokoff, Dante Fiorello, are among those writing works for him.

SIGURD RASCHER,
saxophonist, from a drawing by the Danish artist, Isenstein.

Novel Tone Conception

"As a saxophonist," Mr. Rascher revealed, "I am at once self-educated and an amateur: the first because I never had any instruction on this instrument. You know, I was a clarinetist originally by profession,—but learned by listening to innumerable saxophone players who did not satisfy me! Thus, in a negative way, my ideas clarified until I found and formed my own conception of tone, and discovered new ways to develop a technic and a high register, which previously were not considered either necessary or possible. I am an amateur because I love my work and am convinced that it is of musical value. I am certain that, in the hands of responsible musicians, the saxophone can become a very valuable contribution to contemporary musical culture."

Inventor's Photo Sent by Daughter

One of Mr. Rascher's happiest mementos is a photograph of Adolphe Sax, sent to him in the spring of 1938 by the inventor's daughter, Mme. Merveillier-Sax, then over eighty years of age. She had heard him play the Ibert Concertino in Strasbourg and wrote him that "at last she had heard the saxophone played as her father had imagined it in creating this contribution to the family of instruments."

N. V.

St. Louis Municipal Summer Opera Successful

Straus, Weill and Romberg Works Staged — Little Symphony Series

ST. LOUIS, MO.—Summer musical activities in St. Louis are flourishing. The Municipal Opera is boasting new attendance records and the Little Symphony concerts drew more than double the attendance recorded in former seasons. Several of the recent outstanding opera productions were The Chocolate Soldier, which introduced the finest singing cast of the season. Hilda Burke of the Metropolitan appeared as Nadina; Wilbur Evans as Bumerli; John Gurney as Massakroff; Eugene Lowenthal as Popoff, with Mary Hopple, Helen Marshall, Ruth Urban and Eric Mattson filling their roles admirably. The settings by Norris Houghton were excellent examples of colorful three-dimensional stagecraft, and Jacob Schwartzdorf's direction of the musical forces drew attention to the fact that he surpasses in musical stature all but a few of his predecessors.

Knickerbocker Holiday Heard

The local premiere of the Maxwell Anderson-Kurt Weill musical play, Knickerbocker Holiday, was quite different from the accustomed style of attractions usually associated with Municipal Opera and did not produce either the reaction nor the attendance expected. The principal reason was that this type of show did not lend itself to the augmentation so necessary for a stage and an amphitheatre of such magnitude as the one in Forest Park. James Barton, formerly of Tobacco Road, gave a sterling portrayal of the peg-legged Peter Stuyvesant, and John Gurney's Washington Irving was a masterpiece. The musical score was more in the nature of a supporting background, the principal singing being revivals of current tunes of the various eras depicted, sung by the chorus.

Romberg's East Wind Premiered

Sigmund Romberg's East Wind brought the organization back to the good old days of real operetta. Its production, musically and scenically, was one of the highlights of the season. A new baritone from the field of radio made his stage debut in the leading male role of Paul Beauvais. He is Walter Cassel. An instantaneous hit was made by his voice of great force and beauty and the splendid account he gave of a superior histrionic ability. Nancy McCord returned to the cast as a charming Claudette and the new comedian, Sterling Holloway was loudly acclaimed for his drollery. The Debonnaires, a group of six young men whose modern dance routines have been almost sensational, again stopped the show.

Balletmaster Lew Christensen and dance director Al White, Jr., continue to produce new and interesting ballets that add greatly to the various productions and the expert stage direction of Jose Ruben is always in evidence.

Two musical comedies, Good News and Anything Goes, provided lighter fare during the month and were good entertainment for warm evenings. Ray Sinatra, associate conductor, directed these with snap and speed and his orchestral arrangements were true to the modern style.

Little Symphony's Outdoor Series Doubles Audiences

The Little Symphony, composed of twenty-five musicians, gave six concerts in the Washington University Quadrangle. Hans Lange again conducted four of the series and Herbert Weiskopf and Max Steindel, one each. Supplementing the series, a popular concert was given under Mr. Steindel's direction for the benefit of the Dutch orphans. The attendance for each concert ranged from 1,200 to 1,600, which was double that of former seasons. With this organization now well established, annual seasons are assured. The programs range from the petite orchestra literature of ancient composers to works of the modernists and are both instructive and entertaining. Several soloists were included in the season's list.

O. C.

JEAN DICKENSON and FRITZ REINER
at the Solovox, new invention. Mr. Reiner presided at the dedication of the new instrument in New York, and explained its operation to the Metroplitan Opera soprano.

Photo by Pix Publishing, Inc.

EARLY SEASON N. Y. RECITALS

Sept. 17—Leopold Stokowski and the All American Youth Orchestra, Carnegie Hall (E)
Sept. 27—Gilda Lois, monologist, Town Hall (E)
Sept. 28—Hanna Van Vollenhoven, pianist, Town Hall (A)
Sept. 29—John Feeney, tenor, Town Hall (E)
E—Evening; A—Afternoon

Chicago Applauds Concert Luminaries Outdoors

By RENÉ DEVRIES

CHICAGO.—John Barbirolli concluded his fortnight as guest conductor at the penultimate concert of the six week Ravinia season with Kirsten Flagstad as soloist. Throughout his two weeks the noted New York Philharmonic conductor added to his reputation by masterly readings of the classics and the moderns that figured on his interesting progams, of which those devoted to Beethoven and Schubert proved most outstanding. Barbirolli established himself firmly in the esteem of the public here and his presence at the podium added eclat to the festivities, besides bringing new patrons to the lovely sylvan retreat of the North Shore. Feted like a conquering hero, the modest director shared on all occasions the adulation of the public with the Chicoga Symphony Orchestra men who played gloriously under his baton.

In superb estate, Mme. Flagstad swept the listeners literally off their feet by he beauty of her voice, her great personality and unparalleled artistry. At the final concert Edwin McArthur divided with Mme. Flagstad the favor of an excited gathering, conducting the entire program with unfailing ability. He succeeded in holding his own in comparison with the three other conductors who had preceded him at the stand this season.

Grant Park Concerts

In this canicular period it is neither our wish nor intention to chronicle all the musical events that kept us on our toes in these weeks and yet each nightly concert at Grant Park should be given space, so meritorious were the programs given *al fresco* under trying conditions. Seldom are pianists chosen to appear at the band shell, but within a week two virtuosos of the keyboard were called upon to fill solo dates—Daniel Ericourt, under the baton of Rudolph Ganz, and Rudolph Reuter, with the Chicago Philharmonic Orchestra led by Richard Czerwonky. The French pianist has improved greatly since last heard here and in the performance of the Liszt A flat major concerto he unfolded the full gamut of his art conspicuously and brilliantly. A dust and wind storm did not deter Reuter's admirers and he rewarded them by playing the Rubinstein Concerto with splendid fluency, excellent lyric and bravoura qualities. Undaunted by the elements the audience recalled the pianist time and again.

VIRGINIA PEMBERTON
soprano, enjoying the lake breezes on the verandah of her penthouse home in Chicago.

One of the most welcome visiting vocalists of the season, Jean Tennyson, created a most favorable impression by her fine singing of Pace, Pace, Mio Dio from La Forza del Destino and songs of lighter nature. Gorgeously gowned, she looked ravishing as she faced one of the largest audiences of the current season and though the Daniel Saidenberg Symphony Orchestra did not give her the best of accompaniments, she nevertheless aroused the multitude to a high pitch of enthusiasm by her ingratiating personality and the lusciousness of a voice kept under due restraint even in dramatic moments so as to afford its possessor opportunity to display artistic insight, vocal purity and diction that could be taken as model. Annually Miss Tennyson returns to charm our eyes and delight our ears. This year she succeeded more completely than ever in pleasing laymen and cognoscenti alike.

Daniel Saidenberg's reading of the Tchaikovsky fifth gave reason to rejoice at his many assignments at the park this season, for with an excellent orchestra, made up principally of members of the Chicago Symphony and Opera orchestras, he has proved his ability with the baton as effectively as when directing his Symphonietta during the regular season.

Concert Under Difficulties

Vivían Della Chiesa also had to face the elements when she appeared as soloist with the same orchestra and conductor. A torrential rain and high wind storm brought to the soprano's sanguine admirers much discomfort, but they were repaid many fold, as she sang operatic arias and ballads exquisitely to the accompaniment of thunder and of a valiant orchestra. Miss Della Chiesa wore a raincoat and Conductor Saidenberg took refuge under a large umbrella, but these oddities were unnoticed by any of us, so captivated were we by a voice that has developed greatly in potency without losing any of its former clarity, beauty and roundness.

The largest audience so far this season was drawn to the park by that magnet of the screen and stage, Paul Robeson, the first musician of his race to be invited to appear at the band shell. The famous bass-baritone swept everything before him by his fine singing of spirituals and songs of diverse nationalities and schools. The Rico Marcelli Symphony Orchestra distinguished itself in the Schubert Unfinished Symphony and by a superfine, graceful performance of the overture to The Barber of Seville, where Conductor Marcelli disclosed comprehensive knowledge of operatic and symphonic music.

Chicago Opera Engages Ballet Theatre, Inc.

The Ballet Theatre, Inc. has been engaged to take part in the Chicago Opera productions during the 1940 season and to present a number of ballet performances in the Civic Opera House. The artistic personnel contains such distinguished dancers as Vladimir Dokoudovsky, Nina Stroganova, Dimitri Romanoff, Mona Montes, Jose Fernandez, Patricia Bowman, Karen Conrad, Edward Caton and Eugene Loring. The choreographers include Antony Tudor, producer-secretary of the Ballet Club of London, who worked at Covent Garden under Sir Thomas Beecham; Michel Fokine, who created several of Pavlova's famous dances; Bronislava Nijinska, pupil of his brother, the eminent Vaslav Nijinski, and Mikhail Nordkin, first dancer with the Moscow Ballet and partner of Pavlova.

Chicago Symphony's Golden Jubilee

The Chicago Symphony Orchestra's golden jubilee season, which opens October 10, will be marked by many notable events. Works by John Alden Carpenter, Alfredo Casella, Roy Harris, Zoltan Kodaly, Nicholas Miaskowsky, Darius Milhaud, Igor Stravinsky and two works by Americans to be chosen by competition, written in commemoration of this jubilee and dedicated to the orchestra will be performed with several of the composers conducting the premier performances. Rachmaninoff will conduct his The Bells, for chorus, with the Apollo Musical Club and soloists assisting the orchestra.

Early in January the program with which the orchestra began its first season will be repeated. The New York Philharmonic Symphony has invited our orchestra to play a pair of that Society's subscription concerts in Carnegie Hall in November. In return the Philharmonic will come to Chicago to play the corresponding pair of concerts here. Boston, Philadelphia and Pittsburgh will also be visited by the Chicago Symphony on this trip.

Among the soloists so far engaged to participate in the golden jubilee celebration are Georges Enesco, Emanuel Feuermann, Francescatti, Jascha Heifetz, Vladimir Horowitz, Gregor Piatigorsky, Rachmaninoff, Rudolf Serkin, Alexander Brailowsky, Rudolph Ganz, Gitta Gradova, Jose Iturbi, Fritz Kreisler, Mischa Levitzki and Nathan Milstein. The composer-conductors expected are Casella, Enesco, Harris, Kodaly, Milhaud, Rachmaninoff, and Stravinsky.

Devries' Annual Festival

The Herman Devrieses held their own festival in the Congress Casino, magnificently arranged for the occasion. The glamorous hall was filled with all manner of professional representation besides relatives and friends of the participants. The program of unusual length was nonetheless interesting. Mme. Devries' accompaniments have won her superlative praise from noted conductors and others in the music world, but she surpassed herself on this occasion in that capacity besides demonstrating anew her gifts as a teacher through the unusual vocal prowess of some twenty students. Her consort, Herman Devries, contributed further to the enjoyment of the night by mingling informal sallies with remarkable accompaniments for his star basso, Harold Narodick. Lorraine Lucas, Stephanie Dale, Marie Therese Gallagher, Alvera Tomaci, Dorothy Goldberg, Thelma Katz and Ethel Smith may be looked upon as full fledged professionals for they have filled many dates and their appearance at a pupils' concert was in deference to their mentors. Joyce Royner, Mary Kampo, LaVerne Baley, Regina Gallagher, Marylon Thunergager, Dorthy Grahn, Alice Scully, Keithe Smykel, Mary Ferro, Marypat Finn, Marian Kurth and Gladys Emerson also contributed largely to the enjoyment of the festival, vying with the professionals in making the affair an event of our summer musical calendar.

MacDonald Pupil Scores in Opera

Nancy Reeder, young coloratura soprano who is coaching and reviewing her operatic repertoire this summer with Amanda MacDonald, proved equal to an emergency when she filled an eleventh hour appearance at Lakeside, O., with the A. F. Thaviu road company. Without rehearsal she sang the Caro Nome, the duet for tenor and soprano with Dimitri Onofrei, the Vendetta duet with Milo Luka and the quartet from Rigoletto. Miss Reeder appeared last winter in Rigoletto with the American Opera Company and in the Civic Opera House in a production of the same opera.

WILLIAM FRANKLIN,
Chicago baritone, now appearing in light opera. He sang Amonasro with the Chicago Opera last season.

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Weber Preparing 'Streamlined' Opera Series for Chicago

(Continued from page 3)

these opinions; rather are they just the conclusions reached after a careful study of the present."

New Chorus and Orchestra Created

Starting with the chorus, Mr. Weber plans an age limit of between 25 and 28 and already is selecting this new group.

"They will be young and pliable," he said. "Choruses have grown into a habit of singing in a certain way, wearing their wigs and costumes in a certain way, and have continued to get into a rut. This youth group will not have these so-called "sacred" traditions; rather will they be looking at things from the standpoint of present-day conditions."

In the matter of the orchestra, Mr. Weber is conducting competitions to select musicians. He plans a chorus of 85, all new singers, and an orchestra that will use 75 musicians for the German operas. He plans to increase the orchestral rehearsal time by 25 per cent and to give the new chorus eight months of intensive training, with four rehearsals a week, all of which, he insists, will cost no more than the old system. In fact he expects to cut down on the costs.

Mr. Weber also has ideas concerning the use of the ballet. Instead of practically stopping the action of an opera in order to get in ballet scenes, he plans to make it "an integral part of the opera."

Artists engaged by the company this season, he added, are expected to pay their own transportation if they receive more than $100 a week.

New and modernized sets are being prepared in place of the traditional scenery this year.

Some Operas to Be Translated

Believing that the trend of opera is decidedly for performances in English, Mr. Weber has negotiated with a group of translators to prepare repertoire. One of the novelties this year will be Falstaff, which Mr. Weber feels is "a natural for performance in English."

Vicki Baum has renovated the bok of Martha, with new sets and a new locale. This will be sung in English by Helen Jepson, Suzanne Sten, James Melton and Douglas Beatty.

"The translation and streamlining of this good old score will not offend the dignity of our audience nor their good taste, but will be a modern production," Mr. Weber explained.

Another novelty will be Ravel's Spanish Hour, for which an English translation has been prepared by Robert A. Simon. A novel touch will be the appearance of Marjorie Lawrence in the title role of Carmen, and Dusolina Giannini in The Jewels of the Madonna.

"Streamlined opera" is no novelty for Mr. Weber; when the Chicago Opera temporarily went into eclipse following the Insull regime, he went to WGN, where he learned the radio business and proceeded to present condensed versions of standard scores in English. In these he used both singers and speakers for the various roles, a double cast in each instance.

The new impresario was taken abroad when only 5 years of age. He went to school in Vienna, attended both the University High School and Academy of Music and was graduated at the age of 22. His first conducting was done at Bremen.

"Conducting and singing in Europe provide very necessary discipline and give both singers and leaders a routine which they must have," Mr. Weber said. "They start with operetta in the small towns and then work up to the larger cities and more important operatic centres. A conductor there is expected to be able to do everything. He must jump in and meet any eventuality, and singers also have to be able to do these things, in their own field, of course."

Mr. Weber made his bow as a conductor in this country in 1924 when he led Tannhäuser for the Chicago Opera Company. He has continued for many years, until the present, to go back each year to Europe in order to keep abreast of what is occurring. At 28 he conducted in Italy, the first and probably the youngest American to do this, appearing in Florence. He conducted the Chicago Symphony Orchestra at the World's Fair here; has conducted at both Ravinia and Grant Park and, in charge of the Annual Chicagoland Music Festival, has led a chorus of 5,000 voices with orchestra.

In 1934 Mr. Weber became musical director of WGN, where he broadcasts every week with his orchestra. As general director of the Chicago Opera, he plans to present two acts of each Monday evening performance this season over this station.

He is married to Marion Claire, who starred in the Great Waltz and who is soloist on the Sunday Nights Symphonic Hour over WGN with orchestra. The Webers have a 7½ year old son, Heinzl, who is becoming known as a pianist. The family lives in a country home, 35 miles from the city of Chicago on Lake Michigan where Mr. Weber, when he has time, indulges in his hobby of gardening.

MARGARET SPEAKS and ERNEST CHARLES going over the American composer's Let My Song Fill Your Heart, which the American soprano has just made for RCA Victor, her first recording to be released by this company. Miss Speaks may be said to have "discovered" the composer, for she met Mr. Charles when she first came to New York and found him singing in a Greenwich Village night club. At that time she took several of his unpublished songs with her and sang them at her first New York concert.

Moore to Head School Of Music in Ann Arbor

Dr. C. A. Sink Made President of University Musical Society

ANN ARBOR, MICH.—President A. G. Ruthven of the University of Michigan has announced that the School of Music has been established on a full time departmental basis and that the director will be Dr. Earl V. Moore, who has been on a leave of absence this past year.

Dr. Charles A. Sink, who has been President of the School of Music since 1927, now becomes the President of the University Musical Society. The latter organization will sponsor the annual May Festival and the Choral Union Series of Concerts in Hill Auditorium, with headquarters in the Burton Tower.

The Choral Union Concerts will open on Oct. 23 with a recital by Marian Anderson, contralto. She will be followed on Nov. 7 by Rudolf Serkin, pianist, and by the Don Cossack Chorus, Serge Jaroff conducting, on Nov. 18. The New York Philharmonic-Symphonic Orchestra, John Barbirolli conductor, will appear on Nov. 24, in one of the concerts internationally broadcast over the Columbia Broadcasting System. On Dec. 3 Richard Bonelli, baritone, will give a song recital and on Dec. 11 the Boston Symphony Orchestra under the leadership of Serge Koussevitzky, will present the last concert before the Christmas Holidays.

The second part of the season will open with a piano recital given by Vladimir Horowitz on Jan. 15, and on Jan. 28 the Minneapolis Symphony Orchestra and Dimitri Mitropoulos will appear. The Budapest String Quartet will give a concert of chamber music on Feb. 20 and on March 4 Georges Enesco closes the season.

A. McL. T.

60,000 Milwaukeeans Flock to Park Concert

MILWAUKEE, WIS.—Lily Pons, soprano, and André Kostelanetz, orchestra director, featured the fourth of the series of eight outdoor concerts sponsored by the Milwaukee Park commission, attracting a record audience of 60,000.

In addition to several operatic favorites, Miss Pons sang The Dancing Doll song, and such others as Blue Danube and The Last Rose of Summer, captivating the great crowd. Mr. Kostelanetz also won a decided success with his directing of the federal orchestra which played the accompaniments and several numbers, including the Freischuetz overture, Bizet's L'Arlesienne music and Debussy's Afternoon of a Faun.

The opening concert was a program by Richard Crooks, tenor, before 30,000; uncommonly chilly weather cut the next audience to 12,000, when Jean Dickinson, young soprano, sang, but better conditions brought out 29,000 to hear Donald Dickson, baritone.

Music featured the summer lake shore festival which drew an estimated attendance of 950,000 during the week; Alfred Hiles Bergen directed mass choruses of 4,000 singers; the International House chorus presented very successfully on a 120-foot stage with a large ballet, a well rehearsed production of DeKoven's Robin Hood.

Martha Lipton, winner of the 1939 national contest at Baltimore, sponsored by the National Federation of Music Clubs, sang at another concert at the Temple of Music at Washington Park, winners of a local contest sharing the program. They were: Jerome Crittenden and Oscar Gustafson, tenors, and Charles Kipp, baritone.

J. McC.

(Continued from inside front cover)

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Rochester's New Pops Ensemble Plays Under Guest Conductors

Iturbi Returns to Lead Orchestra — O'Connell and White Also on Podium—Kilbourn Hall Recital Series Ends

ROCHESTER, N. Y. — Returning to Rochester for the first time this summer, especially to conduct the newly-formed "Pops" Orchestra consisting of Philharmonic men, Jose Iturbi led the orchestra in a Tchaikovsky program at Manitou Beach on July 17. A large and enthusiastic crowd turned out for this concert, evincing the city's interest in the new venture summer of outdoor music. Again on Sunday afternoon, July 21, Mr. Iturbi conducted the orchestra in a program consisting of Beethoven's Leonore Overture No. 3, Franck's Symphony, two Debussy Nocturnes, Sibelius' Swan of Tuonela, and Amfitheatrof's Panorama Americana, which received its first local performance at one of the past winter's Philharmonic concerts. All of these summer symphony concerts are opened by the Star Spankled Banner. Due to the acoustical imperfections of the "shell," some of the music was often blurred or lost, as this was a hastily improvised background for the new summer experiment.

American Conductors Featured

Charles O'Connell, RCA-Victor musical director, was guest conductor of the orchestra on July 24 and 27. On the latter date the site was changed from Manitou Beach to Genesee Valley Park. This change cut the great distance to be traveled to the lakeside spot and brought the concerts within a convenient range of the whole city. After a word of welcome here from Mayor Samuel B. Dicker, Mr. Iturbi led the orchestra in the Star Spangled Banner, and then Mr. O'Connell took over the podium as the evening's conductor. He opened the program with Dvork's vivid Carnival Orverture.

Amparo Iturbi, guest artist, gave a brilliant performance of Grieg's Concerto for piano and orchestra. She played with crystal clarity and finely modulated tone. As an encore to the bursts of applause, she played Granados' Spanish Dance. Mr. O'Connell then turned to a charming Miniature Suite, arranged by Harl McDonald, which he conducted with due sense of style. The concert closed with Beethoven's Fifth Symphony.

Paul White, of the Rochester Philharmonic, led the orchestra on July 30, presenting Handel's Concerto Grosso, No. 17, a Mozartean reading of Mozart's Symphony in G minor, Mr. White's own composition, Lake Spray, which had its first performance by the Philharmonic last winter, and the March to the Scaffold by Berlioz.

Beal Hober, soprano, was guest artist, singing an aria from Weber's Der Freischütz, an aria from Tannhäuser, and the Love Music from Wagner's Tristan and Isolde. Miss Hober revealed a truly Wagnerian dramatic soprano and a fine sense of style. Mr. White gave an understanding and colorful reading of these works.

Iturbi Leads Bowl Concert

Mr. Iturbi returned to the city on Aug. 3 to conduct the orchestra in a Brahms and Wagner program at the Highland Park Bowl. Acoustically the Bowl is excellent for bringing the music to the listeners and the beauty of the natural sloping amphitheatre surrounded by landscaped trees makes this the most ideal site for these concerts. A gratifying, large crowd turned out for this concert in which the four Wagner numbers and Brahms Academic Overture received a sympathetic and appealing performance. The leading of Brahms' First Symphony was not up to par in this concert, but the rest of the program made up for it.

Whittemore and Lowe gave the last concert of the Kilbourn Hall series on July 18 to a large and appreciative audience. The duo-pianists appeared at their best in their own arrangement of Enesco's Roumanian Rhapsody, No. 1, Moussorgsky's Coronation Scene from Boris Godounoff, Aaron Copland's Passacaglia and Kent Kennan's Three Pieces. In all of these, they showed good balance and shading and a sense of style. Other works on the program were arrangements of two Handel numbers, Bach Chorale-Preludes, and a Sonata by Schubert which is much too delicate in itself for two piano arrangement. They were superb in their encores by Prokofieff, Cole Porter, and Ravel.

Catherine Crozier was heard in an organ recital July 11, in Kilbourn Hall, presenting works of Buxtehude, Bach, Vierne, Hanson, Jepson and Widor. She gave an intelligent and musicianly performance.

Hazel Hayes, dramatic soprano, was to be soloist under Iturbi's direction at Highland Park on Aug. 12. Miss Hayes has just concluded her third season with the St. Louis Municipal Opera. She was to sing the Immolation Scene from Götterdämmerung.

L. L.

5 Summer Concerts Heard in Syracuse

Program at Universty Given Under Polah — Lists Are Varied

SYRACUSE, N. Y.—The outstanding musical features of the summer session at Syracuse University are the five concerts by the Syracuse Symphony Orchestra, André Polah conducting.

The first concert was given on July 10, with Warren Angell, Dean of the School of Music at the Oklahoma Baptist University, as piano soloist. The orchestra gave an exceptionally fine performance of the Oxford Symphony by Haydn, and Mr. Angell played with brilliant effect the *allegro* movement from the first piano concerto by Tchaikovsky.

A week later the soloist was the noted local contralto, Leora McChesney Fougeray. Ofter two Wagner numbers Mrs. Fougeray sang in dramatic style the principal air from Samson and Delilah. Following Nuages and Fetes by Debussy, the orchestra played the complete Woodland Sketches by MacDowell, and closed with an exceptional performance of the Romeo and Juliet fantasy-overture by Tchaikovsky.

The orchestra offered Mozart's Symphony in G minor, and a recent orchestral composition, A Night's Frolic by Dr. William Berwald, head of the Composition Department in the College of Fine Arts, on July 24. The soloists were Myra Gillette and Titana Amazar, who played with the orchestra for the first time in Syracuse the Concerto for two pianos by Poulenc. The entire concert was beautifully given, and the artists were recalled many times.

Young Violinst Applauded

The fourth concert, on July 31, presented the New World Symphony by Dvorak, and Till Eulenspiegel by Richard Strauss, and a new arrangement by André Polah of Bach's chorale, Fervent is my Longing. As soloist Mr. Polah presented one of his finest students, 15-year-old Ethel Freeman, in Paganini's Violin Concerto in D major. This concert drew a packed house. The orchestra gave an exceptionally well balanced and moving performance of the symphony, and Miss Freeman was recalled many times. Her performance was extraordinary in the size and beauty of her tone, the fervor and dash of her playing, and the exceptional technic displayed.

The advanced music students of the summer session appeared in public recital on Aug. 1. Two pianists, two organists, and seven singers gave the program and all showed evidence of excellent training in applied music offered by the College of Fine Arts.

The College of Fine Arts held its annual scholarship competition on July 13. Nearly fifty contestants came to Syracuse and the quality of solo performance displayed by many of these contestants was quite outstanding. Scholarships of $185 each were awarded to the following students:

Jans Sturup, Jamestown, N. Y., Gloria Goodwin, Marcellus, N. Y., Jessie Armor, Herminie, Pa., Madeline Rifenbury, Syracuse, N. Y., Mildred Seavey, Middleville, N. Y., and Mary Hoste, Sodus, N. Y. Alternates: Gloria Hughes, Pen Argyle, Pa., and Arlene Schoenberg, Rochester, N. Y.

H. L. B.

GRADUATING CLASS OF 1940
American Academy of Dramatic Arts, New York City.

Hamilton College Inaugurates Orchestral Series

CLINTON, N. Y.—Hamilton College began what is hoped to be a series of Sunday afternoon orchestral concerts on July 21 with Rose Bampton, Metropolitan Opera soprano, as soloist. Berrian Shute conducted works of Berlioz, Schubert, Smetana and Liszt. He is head of the music department of the college. Miss Bampton won plaudits for her singing of Ritorna Vincitor, Pace, Pace (Verdi), and songs by Bachelet and Hageman. She added the Ave Maria from Otello.

Anastasia Rabinoff, dramatic soprano, formerly active in New York City, now resident in Binghamton, was guest, with her husband, Mr. Meyerowitz, of Norwich friends. She has appeared in Binghamton and vicinity, also in conjunction with Alcinda Midjo, violinist. R. W. F.

Mu Phi Epsilon Musicale at New York Fair

Gertrude Hopkins, harpist, Margaret Foltz, contralto, and Virginia Patten, pianist, will present a twilight musicale in the assembly hall at the New York World's Fair tomorrow afternoon (Aug. 16). The three artists are being presented by Tau Alpha Chapter of Mu Phi Epsilon, national music honor society.

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Heard in the Studios

Helen Chase

Grace Preston Naylor, artist-pupil for several years of Helen Chase was married on the SS. President Coolidge to George Royster and sailed on Aug. 9. The couple will make their home in Shanghai. Miss Naylor, daughter of Grace Preston, contralto, who appeared with Lillian Nordica on tour, has herself appeared in concert and on the radio as well as being a church soloist. Arrangements have been made for her to continue her public appearances in China. She recently appeared in Hartford, Conn., with Miss Chase at the piano.

Margaret Speaks, radio and concert soprano, also an artist-pupil of Miss Chase, has had her first Victor recordings just released.

Harry Jompulsky

Tom Waring, baritone, is leaving for the Middle West for an extensive concert tour. Carl J. Dettman, tenor, of Lakeland, Fla., director and soloist of the Lakeland Male Chorus and musical director at the First Baptist Church there is taking a special course in voice teaching with Mr. Jompulsky. Ernest Dahlgren, tenor and teacher, is pursuing advanced work and also singing at St. Paul's Lutheran Church, New York.

Isabelle Guthrie, soprano, has been reengaged as soloist at the Chambers-Wylie Presbyterian Church, Philadelphia. Esther Koski has been re-engaged by the Finnish Lutheran Church, Brooklyn, N. Y. Calvin Boughman, tenor, gave a recital at the Ocean Grove, N. J., Auditorium on Aug. 4. He is summer soloist at the Presbyterian Church there. Roger Coleman, tenor soloist of the Don Albert and Dirck Ballon orchestras, was soloist on the Andy Hardy anniversary program on Aug. 6 headed by Harry Richman. Kelly Rand, NBC tenor, is soloist with Skinners orchestra at Larchmont Lodge, N. Y. Harold Cummings, baritone, has returned from a tour of appearances in leading hotels in South America and is appearing at the Clarendon Hotel, Asbury Park, N. J. These soloists are artist-students of Mr. Jompulsky.

La Forge-Berúmen

The fifth concert of the La Forge-Berúmen Summer Series was heard by a large audience which warmly applauded the participants. Laura La Forge sang two groups of songs in English with her usual vocal and personal charm accompanied ably by Beryl Blanch. Elsbeth Ball, contralto, revealed a voice of depth and color in songs by Franz and Erich Wolff. Harrison Slocum, tenor, sang a group by Franz and one in English which showed his fine voice to excellent advantage. Robbie Gowan, pianist, played Chopin and Liszt numbers with good tone and command of technique. The program closed with the duet from Madam Butterfly sung by Miss La Forge and Mr. Slocum which won hearty approval.

The sixth concert was presented by Mabel Miller Downs, soprano who sang two groups of English songs and gave pleasure with her voice and artistry. Miss Downs featured a group of songs by the American composer, Elinor Remick Warren. Edward Roberts, baritone, sang an aria from Faust with authority and excellent tonal command. May Lander, soprano, revealed a voice of facility and ease of production in a difficult aria from Mireille by Gounod. Evelyn White proved the possessor of outstanding pianistic attributes, playing with fluency and musical taste. Dorothy Lafferty, contralto, was heard in Le Nil by Leroux with Collin Layton supplying an efficient violin obbligato. Miss Lafferty has a voice of unusual richness and wide range. The program concluded with Miss Downs singing Madre pietosa vergine from La Forza supported by the Baladeers. In response to applause Miss Downs an dthe quartette gave a stirring reading of Schubert's Omnipotence. Beryl Blanch played the accompaniments with efficient and synpathetic artistry. N. L.

Enrico Rosati

Laura Triggiani, artist pupil of Enrico Rosati, is having an active summer season. On Aug. 15 and 16 she appears in Rochester singing Lucia and the role of

ENRICO ROSATI

Oscar in Verdi's Masked Ball. On Aug. 21 she sings Micaela with the San Carlo Opera Company in Washington, D. C., and on Sept. 8 sings Gilda in Union City, N. J. Mr. Rosati is spending three days a week in his studio this summer. His summer home is at Long Beach, L. I.

Malone Choral Society Program Aids British War Orphans

The Robert Malone Choral Society will give a program at a garden party at the residence of Mrs. Haskins, Pelham, N. Y., on Aug. 18 to aid British War Orphans. Artist-pupils of Mr. Malone who will give solos include Olive de Coveney and Myrte Van Pelte, sopranos; Gertrude Watts, contralto; George Sperling, tenor; and Lucille Wellander, mezzo-soprano.

Hedda Ballon Concludes Course at Scranton with Recital

SCRANTON, PENNA.—Concluding a two weeks' engagement at Marywood College during which she conducted special classes, Mme. Hedda Ballon, pianist, harpsichordist and pedagogue, presented an all-Liszt program including the B minor sonata, Liebestraum, Un Sospiro, and transcriptions of Schubert and Schumann numbers. All were impressively delivered and presented with authority. Following the performance, Mme. Ballon conducted a demonstration lesson in which she criticized the work of instructors.

Mme. Ballon also gave a special concert under the auspices of the department of music of the college. Her program embraced Beethoven's C major sonata, op. 53; Handel's E flat major variations; two Schubert impromptus; several Chopin numbers; D'Albert's F sharp major scherzo and several Liszt transcriptions.

She then left for Boston where she appeared in a varied list in the Gardner Museum. B. N.

Grasse to Play Own Works at Town Hall Recital

Edwin Grasse, composer-violinist, at his Nov. 12 recital in Town Hall, New York, will play his own second sonata in A major, in three movements, a manuscript score; and the rarely heard Op. 12 sonata in C major by Sinding as well as several solos with piano including his second polonaise, in E major, also a manuscript score. Ada Zeller again will be the pianist.

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Hollywood Bowl Offers Novel Al Fresco Lists

(Continued from page 7)

Lehmann in Lieder for Red Cross

Lotte Lehmann and Bruno Walter gave a charming Lieder concert in the gardens of the Tom May estate in Beverly Hills on July 20, to raise a sum estimated in five figures for the benefit of the Red Cross. Film, social and musical leaders comprised the audience, and usherettes were film stars Gracie Allen, Binnie Barnes, Joan Bennett, Virginia Bruce, Greer Garson, Claudette Colbert, Bette Davis, Olivia De Havilland, Irene Dunne, Virginia Field, Kay Francis, Paulette Goddard, Myrna Loy, Constance Moore, Merle Oberon, Simone Simon, Margaret Sullavan, Mary Taylor and Loretta Young.

Mme. Lehmann's interpretative artistry made each song stand forth, perfectly complemented by Walter's pianistic cooperation. Lieder of Schubert, Schumann, Brahms and Hugo Wolf comprised the first two groups, supplemented by French songs by Reynaldo Hahn, and airs in English of Purcell and Tchaikovsky. Preceding the Lieder, Walter conducted a string orchestra from MGM Studios in a crisply delicate reading of Mozart's Eine kleine Nachtmusik.

"Pops" Concerts

The Los Angeles "Pops" Orchestra began a second series of informal Sunday night concerts at the Los Angeles Breakfast Club on July 21, Manuel Compinsky conducting with efficient skill. Joseph Leonard, blind pianist, gave a brilliant reading of the Schumann Fantasy-Allegro, while Compinsky offered musicianly treatment of the last two movements from the Tchaikovsky Fourth Symphony and selections of Elgar, Rossini, Massenet and Enesco.

Nita Rothman scored effectively as soloist at the second "Pops" concert, July 28, showing a dramatic soprano voice of opulent timbre and resonant power, imbued with emotion. Excellent articulation made every word understandable. Her songs were by Hageman, Rogers and Strauss, stirringly culminating in the Inflammatus et Accensus from Rossini's Stabat Mater, assisted by a vocal quartet of the Caroleers, D. Broekman, E. Brady, F. Cornwell and S. Russell, in addition to the orchestra.

200-Year-Old Novelty

An unusual novelty on the third "Pops" concert of Aug. 4, was the first American hearing of three excerpts from the 200-year-old opera, La Inconstanzia Deluza of Comte de St. Germain. They proved melodically beautiful, Mozartean of style yet completely individual and with long phrases anticipatory of the Romantic era. Elsa Herbst was vocal soloist, singing with clear, sweet tones of impeccable intonation, her voice even of line and musicianly in its handling.

Samoiloff Singers in Operatic Scenes

Opera scenes, presented in costume, enacted with fidelity and delightfully sung by well-trained fresh young voices, comprised a thoroughly enjoyable program offered to a packed house in the Assistance League Auditorium, July 22, by artist students of the Samoiloff Studios, all proving of professional caliber and operatic promise. Constance Piper provided efficient support at the piano.

In the last portion of the first act of La Boheme, Margaret Phelan and Robert Biggs looked, acted and sang Mimi and Rodolfo so beautifully as to make the auditor wish the scene could have been filmed and recorded. Ruth Mathews was a warm toned Marguerite, with Robert Biggs a good Faust and Robert Wahoske an ably menacing Mephisto in the Prison Scene from Faust. Suzanne Coray showed emotional quality of voice in Un bel di from Madam Butterfly, while a scene from La Traviata showed Elizabeth Ellis a delectable Violetta and Gail Kurtz a vocally resonant elder Germont.

Blanche Phillips displayed a richly hued contralto as Azucena with Robert Anderson an adequate Manrico in a Trovatore excerpt, while the first scene from Martha included Elizabeth Ellis as a captivating Harriet, Joan Jorgenson as a warm voiced Nancy, and Myrton Blackler as an admirable Sir Tristam.

PATRICIA TRAVERS,

eleven-year-old violinist (front row, left), in Hollywood with other juvenile members of the cast of There's Magic in Music, Paramount's picture on a tonal theme.

Hollywood Jottings

Ethel Leginska has begun a new analysis class affording special attention to lesser known concerti and sonatas, alternating with her series on the Beethoven sonatas. The students select their own material for the class discussions. Several of her artist students are preparing recital programs for the coming season.

* * *

Alta Turk has returned from a trip through Texas and the Southwest, and has reopened her Los Angeles studio. Only half of her time will be devoted to teaching, however, the balance being utilized for her own concert programs for her next tour.

* * *

Perhaps the difficult times are making more people appreciate the solace and benefit afforded by good music. At least, the Hollywood Bowl attendance this year is over 30% in excess of last year.

* * *

William Perlman is recuperating from an eye operation which was rendered more serious by his postponement of it to read final proofs on his forthcoming publication, Music and Dance in California. The book, containing articles by the country's foremost musicians, as well as a comprehensive Who's Who, is now on the press, the initial edition scheduled to be ready the first week in September.

Richard Hageman is appearing as an actor as well as a conductor in Paramount's There's Magic in Music. At the same time, he is composing the score to Frank Lloyd's latest picture.

* * *

Latest addition to the Hollywood musical colony is the Russian piano virtuoso, Giacomo Rakmilovich, who has been concertizing and teaching in France and Italy for the past several years. He will devote the summer to the preparation of new concert programs for a tour of the United States.

* * *

Mildred Southall has been lecturing on her Visual Music theory and practice at the Notre Dame Conservatory of Music at Belmont. Her demonstrations were with children at various age levels who had never before been at the piano.

* * *

Lucien Cailliet has solved the problem of class discussion of orchestral scores in a novel manner. He has the scores made on slides, so that each page can be shown in large size on a screen and analyzed at leisure or in connection with a recorded performance. R. D. S.

Mirovitch in Oregon Master Classes and Recital

PORTLAND, ORE.—Alfred Mirovitch, pianist, who has been holding a master class session here, gave a recital on July 11 for the benefit of the Oregon Chapter of the American Red Cross. His classes in Portland were attended by more than fifty pianists and teachers from ten states, including some from New York. B. H.

Elsie Anderson Soloist

Elsie Anderson, soprano, soloist at the Fifth Avenue Presbyterian Church, New York, will be guest soloist on Sept. 7 with the Clinton (Conn.) choral group with which she appeared last year.

Portland, Ore., Extends Ovations to Soloists

Summer Concerts Feature Native Music—Swarthout, Thomas Sing

PORTLAND, ORE.—Gladys Swarthout and John Charles Thomas have emerged as the dominant personalities of our summer open-air symphony series because of memorable performances with the orchestra. The music of Gershwin also triumphed, his compositions winning first honors in the all-American program given on Aug. 12.

This summer's series has likewise been notable for the varied programs put together by Conductor Jacques Gershkovitch and for his conductor's consistent avoidance of anything in the interpretative line that smacks of the conventional. In the fifteen years he has conducted our Junior Symphony Orchestra, Mr. Gershkovitch has time and again demonstrated that he does not imitate slavishly. This summer's concerts, giving him his first real season here as leader of an adult orchestra, have even further emphasized his dislike of the routine and the humdrum.

Both Miss Swarthout, who took part in the July 15 concert, and Mr. Thomas, on Aug. 5, attracted enormous audiences. The all-American program, though the audience was smaller, was scarcely less interesting. It took place on Aug. 12, with Marline Fingerle and Harry Fields, two-piano team from Los Angeles, as the solo attraction. D. L. P.

Edwin McArthur to Conduct Orchestras in the West

Edwin McArthur, who has had an active summer of conducting engagements, has headed west to appear on Aug. 20 at San Antonio's Sunken Garden Theatre and on Aug. 29 in the Hollywood Bowl Series. On Aug. 4 Mr. McArthur conducted the symphonic concert at the Ravinia Park Festival and on Aug. 8 led the all-Wagner program at Grant Park in Chicago. He then went to San Francisco to supervise several albums of operatic recordings for the RCA Victor Company conducting the San Francisco Opera Orchestra with Kirsten Flagstad and Lauritz Melchior as soloists.

Mr. McArthur has already been engaged to conduct two concerts with the National Symphony Orchestra in Washington, D. C., and Baltimore, two concerts with the Pittsburgh Symphony and as guest conductor for a Carnegie Hall program with the New York Philharmonic-Symphony Society next season.

Minneapolis College Lists Scholarship Winners

MINNEAPOLIS, MINN.—Winners awarded scholarships for study under Frank Mannheimer, London pianist and guest artist at the Minneapolis College of Music summer session, and Harold Ayres, violinist and concertmaster of the Minneapolis Symphony Orchestra, were: Elsie Sikkerbol, pianist of Winnipeg, Can., and Florence Holmes, violinist of Minneapolis. Master classes held by these two artists aroused tremendous interest among professional pianists, violinists and teachers. Nearly every state in the Union was represented.

The Minneapolis College of Music will open its fall term Sept. 9. The faculty comprises 52 teachers. A four-year course leading to a degree is offered in all departments.

John Warren Erb Musicale

Dr. John Warren Erb entertained the Symphonic Orchestral Society of the summer school of New York University on Aug. 2. An informal program was given by Felix Robert Mendelssohn, cellist, Kasmier Albinski, French horn soloist, Kitty Cheatham and Dr. Erb's protege, Ruth Strassman, 16-year-old pianist of Newark, N. J.

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By ALICE GRAHAM

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Perhaps, too, a talent scout might discover among the singers natural voices that could be developed into operatic material. But these people do not want to sing at the Metropolitan Opera House, nor to study voice. They would turn down the most tempting offer. They are unconscious of any gift or ability, and sing for the love of it. Therefore there is complete absence of jealousy among them. They are happy in the simple raising of their voices in harmony.

I am referring to the Southern "all-day singings," or their latest innovation, all-night singings. They affect a very large section of our poulation, and prove definitely the inherent love of self-expression through vocal music.

Recently an all-night singing was held at Fort Payne, Ala., attended by a throng of some 10,000 people from several states —Georgia, Tennessee, Arkansas, Mississippi, Alabama. Every road and pathway in Wills Valley led to this 102 years old county seat, named long ago for an Indian fighting general. They came in open trucks, wagons drawn by horses, mules, oxen and in modern automobiles.

The unusual fact about these gatherings is that no one makes money out of them—unless it be the soft drink salesmen. No money is charged, used, or exchanged. It is all free, and the fervent way these people join in song, raising their untrained voices in simple harmony proves their sincere love of singing.

There is no formality. Singers and audience dress as they please, from overalls to the best Sunday clothes. They are oblivious to the heat, lost in the joy of song. Nor is their number limited to the agrarian population of the region; lawyers, doctors and business men attend.

They sing practically all night, with a picnic lunch at midnight; when the cocks are crowing for dawn, and the sky is reddening, the last songs are sung. The horses, mules and oxen are led out and hitched to the wagons, and the autos whirl as they start on the homeward trek.

Crude though it be, musicians should admit this evidence of a primal love for art.

Photo by G. Beldegreen

ZOLTAN KURTHY

Zoltan Kurthy Works Played by Many Orchestras

Zoltan Kurthy's new Overture was presented last month over CBS by Howard Barlow and the Columbia Broadcasting Orchestra and also at the Lewisohn Stadium by the New York Philharmonic-Symphony, of which Mr. Kurthy is first violist, with the composer conducting. These orchestras and the Chicago Symphony performed his symphonic rhapsody, Puszta, last season.

Bartok Returns to U. S. in October for New Tour

Bela Bartok, Hungarian pianist-composer, has notified his New York representatives, Boosey & Hawkes Artists Bureau, Inc., that he and Mrs. Bartok will leave Budapest early in October and sail from Athens for the United States. He starts his tour of this country on Nov. 3, when he plays his new sonata for two pianos and percussion for the New Friends of Music in New York with his wife, Ditta Pasztory-Bartok, at the second piano.

Bartok then goes to St. Louis to attend the American premiere of his Divertimento for string orchestra, which Vladimir Golschmann will conduct on Nov. 9. He then appears as soloist with orchestras and will lecture and give recitals at many universities, colleges and clubs. In January he will attend the first New York performance of his Divertimento by the Philadelphia Orchestra.

Fritz Mahler Directs Film Score by Douglas Moore

Fritz Mahler, Viennese conductor, has completed musical direction of the film Power and the Land produced by film director Joris Ivens. The picture, which is to be released by the United States Film Service, was made on an Ohio farm but the music, especially composed by Douglas Moore, was scored by an orchestra under Mr. Mahler's baton at studios in New York.

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(Continued on Inside Back Cover)

Bonci, Once Famed Tenor, Passes

Alessandro Bonci, 70, eminent Italian tenor, died in Milan, according to a Rome radio dispatch on Aug. 10. Retired from opera, the former cobbler's apprentice who was once considered an operatic rival of Caruso, had spent his latter years in teaching.

Bonci made his New York debut at the Manhattan Opera House in Hammerstein's company, singing the leading tenor role in I Puritani, Dec. 3, 1906. He sang with this company for two seasons, then in 1908 joined the Metropolitan Opera. He was best known in New York for florid and lyric roles, including the tenor parts in Traviata, Rigoletto, Barber of Seville, Faust, L'Elisir d'Amore and Don Giovanni, but also was heard in Puccini's Tosca and La Boheme. His voice had purity of tone and much fluency, but was not weighty enough for use in dramatic roles.

Won Fame as Church Singer

Born in Cesena, near Bologna, Italy, Feb. 10, 1870, of humble origin, Bonci at seven sang in a village choir. He studied in the Liceo Musicale at Pesaro under Felice Coen for five years. In 1892 he was first tenor in the choir at the Basilica of Loreto, where his voice attracted wide attention. He made his operatic debut at the Teatro Reggio in Parma in 1893 as Fenton in Verdi's Falstaff. After an engagement at the Dal Verme in Leghorn, he was heard at La Scala, where his debut in I Puritani was markedly successful.

Possessor of one of the most beautiful tenor voices of the day, he fulfilled guest engagements in St. Petersburg, Vienna, Berlin, Lisbon and Madrid, and this was climaxed by a season at Covent Garden in 1900, when he was particularly feted. Previous to his arrival in New York, he also made tours in Australia and South America, receiving $10,000 a month, it was said, in Buenos Aires.

Bonci was considered unrivalled in his day in such operas as La Sonnambula, La Favorita, Don Pasquale, Un Ballo in Maschera, I Puritani, L'Elisir d'Amore, Le Nozzi di Figaro and Don Giovanni, works which required command of the *bel canto* style and great technical virtuosity. His phrasing and command of breath were notable. He was not distinguished especially for his powers as an actor. His influence was considerable upon other vocalists who accepted his work as a pattern, and on the pupils whom he taught. Artistic "temperament" made his career one of considerable drama. At the height of his fame he insisted on singing three times a week at $1,000 for each hearing.

The rivalry with Caruso reached its height when both were engaged in New York, Bonci at the Manhattan Opera House and Caruso at the Metropolitan. Hammerstein had sought him as a rival to the latter. After a second season Bonci was induced to desert that impresario and join the Metropolitan. Hammerstein accused him of breaking his contract and threatened suit. Bonci replied that a clause in this document stipulated that all differences must be settled in an Italian court, and Hammerstein announced that he "would not exercise his legal rights."

Left Metropolitan in Anger

In 1909, Bonci departed from the Metropolitan in anger, with one year of his contract still to run. His dissatisfaction was reported at the time to have arisen because he could not sing certain roles that were considered the property of Caruso. He threatened to return to Hammerstein, but in the meantime sang again at Covent Garden. There followed an American concert tour, in 1910-11, the first of several which he made, and a period with the Chicago Opera in 1912-13.

He returned after the war and sang with the Chicagoans in 1919-20 and again the following year, appearing in New York in the latter season during the guest engagement at the Lexington Opera. But in these latter years, his voice had lost some of its brilliance, while still impeccable in production.

Many honors were given him, including that of Commander of the Crown of Italy.

Lewisohn Stadium Has Gala Finale

(*Continued from page 8*)

Elman dominated the concerto and orchestral support was not always ideally available, although Freccia followed the soloist meticulously.

Ettore Pinelli's arrangement of a Corellli suite for strings, comprising three dances, was admirably offered as the prelude. After the intermission came Griffes' imaginative Pleasure Dome of Kubla Khan, the Debussy-Ravel Sarabande and Respighi's Pines of Rome, the latter a colorful finale for the evening.

Freccia's Final Programs

For his final concerts on Aug. 10 and 11, Freccia presented programs of interest which included Castelnuovo - Tedesco's Overture to the Taming of the Shrew, Debussy's Three Symphonic Sketches La Mer; Dukas' Apprentice Sorcerer; De Falla's Miller's Dance and Finale from the Three-Cornered Hat, and the march and scherzo from The Love of Three Oranges by Prokofieff.

At the Saturday evening concert John Corigliano was soloist in the Concerto in D minor by Vieuxtemps. Mr. Corigliano gave a brilliant and musically expressive performance. His tone was extraordinarily luscious and even, and in spite of the hazard of outdoor playing was full of lustre. Mr. Freccia gave a skillful and sympathetic accompaniment. The soloist was so warmly received that three encores were given, the first the Prelude to The Deluge by Saint-Saëns, with orchestral accompaniment; and two dances by de Falla, with Herbert Jaffe at the piano.

Alec Templeton Assists

The Aug. 12 program offered Alec Templeton, blind pianist, as soloist and two Philharmonic players as composers and conductors. Making his Stadium bow, Templeton played two Chopin numbers, the C minor nocturne and the A flat etude and the prelude from Debussy's Pour le piano suite as his first solo contributions and demonstrated a keen appreciation of styles. He also concluded the program with his first Tarantelle, his Grieg's in the Groove, latest in a series of his conception of what eminent composers might do in these times, and his Concert Waltz in D flat.

In accordance with his custom, he then called for five notes from the audience and presented improvisations on these tones in the styles of Mozart, Stephen Foster and George Gershwin, as well as in the manner of a Viennese waltz. Added numbers included his Gelle Gello, which radio audience have heard and wherein he sang both soprano and tenor parts as well as playing this "opera"; and how Rudy Vallee might have treated Brünnhilde's War Cry. Although Mr. Bach Goes to Town was called for, the pianist chose to close with a descriptive piece depicting the redwoods of the Bohemian Grove near San Francisco and a recitation to music on the subject of friendship.

Zoltan Kurthy, first violist, conducted his own Overture, a work of considerable spirit and vigor and Bruno Labate, solo oboist, led his own Interlude and Scherzo, Latin in style and content. Alexander Smallens directed the remainder of the program, which included Strauss' Don Juan, Weber's overture to Euryanthe, and Rachmaninoff's second piano concerto, in which Mr. Templeton gave a brilliant reading.

Leah Effenbach, pianist, on Aug. 25 appeared in the Provincetown (Mass.) Art Museum in a program of Bach, Brahms, Chopin, Liszt, Dohnanyi and Griffes numbers.

Passed Away

LOUIS DORNAY, 64, Dutch tenor, died suddenly of a heart attack at his summer home in South Huntington, Long Island, during the night of Aug. 11. Mr. Dornay and his wife, Betsy Culp, pianist, a cousin of Julia Culp, the Liedersinger, had entertained Coenraad V. Bos and Mrs. Bos at their home on the previous evening, when the singer had seemed in good health, but he became ill later and was beyond aid when a physician arrived.

Mr. Dornay was born in Amsterdam and studied music there. He made his debut as soloist with the Concertgebouw Orchestra and sang in opera in Holland, later touring England for some years as a member of the Carl Rosa Opera Company. He also gave Lieder recitals in Holland, in France, Germany, England and other European countries, some of them with Miss Culp as pianist. They also toured the Dutch East Indies. Coming to the United States, Mr. and Mrs. Dornay opened studios in New York for voice teaching and coaching. They were also at one time members of the musical staff of a conservatory in Kansas City, Mo. In this country, Mr. Dornay had appeared in recitals and had sung in operatic performance in New York and elsewhere. They numbered among their pupils Lucille Manners, radio and concert soprano.

DINH GILLY, 63, baritone, formerly of the Metropolitan Opera and Covent Garden, died in London on May 19, according to advices recently received in this country. Mr. Gilly was born in Algeria, and sang in France and England before coming to the Metropolitan where he was heard from 1909 to 1914. He was especially noted for character roles.

CHARLES NAGINSKI, 31, composer and holder of the Damrosch Fellowship at the American Academy in Rome in 1938, was drowned on Aug 4 while swimming in a lake near Lenox, Mass., where he was attending the Berkshire Festival. Born in Cairo, he came to the United States in 1927 and became a citizen. For five years he studied at the Juilliard Graduate School under Rubin Goldmark and also with Roger Sessions. His works include a Sinfonietta, Children's Suite, a ballet, The Minotaur and a Movement for Strings which had its premiere in 1937 at the Saratoga Festival.

GIOVANNI CARUSO, youngest brother of Enrico Caruso, died in Naples on April 13, according to reports just received in this country. He had led a quiet life and only a few intimates knew of his death.

MRS. CLARA A. KORN, 74, composer and music teacher, died on July 14. A native of Berlin, she studied at the National Conservatory in New York, and taught there in the years 1893-98. She had composed an opera, a symphony, a piano concerto and smaller works.

GERARD TONNING, 78, composer, died in New York City recently. He was born in Stavanger, Norway, and studied with Olsen and at the Munich Conservatory. He had lived in America since 1887, first in Duluth, Minn., as a choral conductor, then in 1905 locating in Seattle, Wash. In recent years he had lived in New York. He had composed an opera, Leif Erickson, produced in 1910, and numerous other works.

ARNOLD POMERANTZ, 19, pianistic prodigy and composer, who made his debut with the New York Philharmonic at a concert for children at the age of 11, died on Aug. 1 in New York. Born here, he studied at the Professional Children's School and when 9 years old won a gold medal of the New York Music Week Association. He had studied also with Henriette Michelson, Clarence Adler and Isabelle Vengerova. At the age of 15 he was soloist with the National Orchestral Association. The young pianist also won a scholarship at the Curtis Institute. He is survived by his mother and father.

GERTRUDE BOGARD, 23, xylophonist, died in New York on Aug. 2. A native of Cuervo, Tex., she joined the orchestra of Phil Spitalny in 1934 and was a member of it at the time of her death.

CHARLES HENRY JEPSON, 61, father of Helen Jepson, Metropolitan Opera soprano, died in Cleveland on Aug. 4.

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ALICE TULLY,

soprano (left), with her sister Mrs. Reeve Hoover, of Washington, and Arpad Sandor, accompanist, enjoying a week-end at the Tully country place at Locust Valley, N. Y. Not to be ignored is Teufel, the black Dachshund.

Stravinsky Conducts in Mexico City

(Continued from page 5)

favorably compared with Tchaikovsky's best work. In Stravinsky's hands the music took on a sombre, rich beauty; he brought breath and clarity to the too heavily ornamented *andantino marziale*, while the *scherzo* emerged as a thing of joyous, feathery lightness.

It was to be expected that Stravinsky would do wonders with his own music, but most of us had quite forgoten what that music was really like after years of listening to slurred and casual interpretations. The Divertissement from the ballet *El Beso del Hada* (Baiser de la Fée), originally composed or Ida Rubinstein was new to Mexico but received enthusiastic applause, even though it is a rather pretentious and not too well coordinated work at best.

But Petrouchka, which closed the program, was a joy from beginning to end. The colorful pageantry of the carnival came to life for us with all the sweeping, vivid impact of reality. Here was the tear-drenched, mournful little marionette in all his poignant, bitter tragedy, a Petrouchka drawn so eloquently that one did not need the ample program notes to follow every subtle phase of his plight. At its close, Stravinsky was greeted with cheers and bravos that lasted until the auditorium lights began to dim.

On this basis of his first concert, seats for next week's program, to be devoted entirely to Stravinsky's own music, are all sold. Leaving aside the ticket speculation, which is always lamentable wherever it appears, there is no doubt that Stravinsky's appearance here has considerably stimulated Mexico's rather rachitic musical life at a moment when stimulus was most needed.

Elizabeth Crawford's Recitals

One of the loveliest concerts heard here in some time was given on July 16 by the American soprano, Elizabeth Crawford, in the concert salon of the Fine Arts Palace.

Miss Crawford opened her program with two Italian songs by Donaudy which revealed her perfect control and the fluid, delightful perfection of her phrasing. She followed it with songs by Richard Strauss, Grieg, E. E. Trucco, Leoncavallo and others. On her second program, July 22, she sang Chopin, Wagner, Hahn, Debussy and two songs by Sandoval heard for the first time here.

ERNO BALOGH VACATIONING

at Riverton, Vt., where he also is working on a suite which will be performed next season by the university orchestra for which he is composing it. Mr. Balogh opens his fall recital season on Oct. 15 at Town Hall, New York, after which he tours, appearing in Michigan, Iowa, Kansas, New Jersey, North Carolina, Virginia, West Virginia and Florida.

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Yale School of Music Has Faculty Changes

Donovan Acting Dean—Simonds Heads New Department

NEW HAVEN, CONN.—Richard Donovan has been appointed acting dean of the School of Music, Yale University, upon retirement of David Stanley Smith, who has been dean since 1917. Mr. Smith will continue to teach.

The musical activities at Yale have been broadened with the formation of a Department of Music, which, with the School of Music will offer even more courses to the undergraduate than in the past. Bruce Simonds has been appointed chairman of this department. Paul Hindemith will join the faculty, giving courses in theory and composition.

Ralph Kirkpatrick also becomes a member, teaching courses in the keyboard music of the 17th and 18th centuries, as well as a course in harpischord playing.

Dr. Leo Schrade, formerly of the University of Bonn, will give courses in musical research, and also courses in the history of certain periods.

The New Haven Symphony Orchestra, now in its 47th season, will offer a series of eight concerts under the joint auspices of the Yale School of Music and the New Haven Orchestra Associations. Among the soloists are Rose Pauly, Mario Castelnuovo-Tedesco, Ruggiero Ricci, and Lois Wann, oboist.

The Bach Cantata Club and the Orchestra of the School will again make public appearances. The Opera Group, which successfully presented last year Haydn's opera The Apothecary, will again offer some interesting operatic revival.

M. D.

Shapiro and Coolidge Assist Quartet at Pittsfield

Efrem Kurtz had conducted a concert at the Robin Hood Dell on July Meyerbeer's The Prophet.

Harvey Shapiro, celist of the Primrose Quartet, and Sprague Coolidge, violist were assisting artists with the South Mountain Quartet, Aug. 9, at Pittsfield, Mass. Mr. Shapiro, a former pupil of Willem Willeke, is also a member of the NBC Orchestra under the direction of Toscanini.

PAUL WITTGENSTEIN

Wittgenstein to Premiere Concerto by Britten

Paul Wittgenstein, noted left-hand pianist, will have a new concerto written for him by Benjamin Britten, young English composer. Richard Strauss and Maurice Ravel are among the composers who have prepared scores especially for Mr. Wittgenstein. The pianist met Britten at the Florentine May in 1924 and expressed himself as "intrigued by the problems faced by a composer in writing for one hand alone."

He continued: "Now, having met Wittgenstein in New York again after six years, I am happy to have the opportunity to write such a work and to deal with the striking problems and difficulties of such a task. From the beginning, I was impressed by the great similarity with writing for cello. The new work will have one movement with a duration of approximately twenty minutes. It has already been sketched and will be ready in about six weeks."

Bassoons Being Made in U. S. for First Time

ELKHART, IND.—Bassoons are being made in the United States for the first time, it was reported here by the C. G. Conn Company, instrument manufacturers. Because of the war abroad, the company has begun production of these. Bassoons formerly came from Germany, Czecho-Slovakia, France and Italy and were made by hand. The imported instruments were sold for around $450, while the American instruments are to cost about $395.

R. W.

Trio Heard at Cummington

CUMMINGTON, MASS.—A program of chamber music was presented here on July 28 in the Playhouse Auditorium by Bruce Simonds, pianist; Hugo Kortschak, violinist; and Emmeran Stoeber, cellist. Their program included the Op. 1, No. 3 trio of Beethoven, Faure's A minor trio and Rameau's Cinquième Concert.

Crooks to Sing in Omaha

Richard Crooks, tenor, before rejoining the Metropolitan Opera, has several early engagements among them an appearance on Oct. 26 in Omaha, Neb.

Jacques Abram Gives Radio Series

Jacques Abram, young American pianist, has been giving a series of nine Wednesday afternoon sonata programs this summer over the red network of NBC, in which he surveyed the highlights of piano music from Scarlatti to Beethoven, Bach, Haydn, and Mozart.

Ida Elkan Resumes Teaching

Ida Elkan will resume her activities with the Aeolian School of Music after Labor Day. Miss Elkan is the originator of the ear-training, sight-reading piano method and composer of Technical Work in Ear-Training for Piano. Many of her pupils are now teaching under her direction.

OPPORTUNITIES

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